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NEW GUIDES TO OLD MASTERS

JOHN C. VAN DYKE

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By John C. Van Dyke

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BRUSSELS MUSEUM

ANTWERP MUSEUM

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RUBENS: PORTRAIT OF JACQUELINE DE CORDES
The Royal Museum, Brussels

NEW GUIDES TO OLD MASTERS

BRUSSELS, ANTWERP

CRITICAL NOTES ON THE ROYAL MUSEUMS AT BRUSSELS AND ANTWERP

BY

JOHN C. VAN DYKE

AUTHOR OF "ART FOR ART'S SAKE," "THE MEANING OF PICTURES," "HISTORY OF PAINTING," "OLD DUTCH AND FLEMISH MASTERS," ETC.

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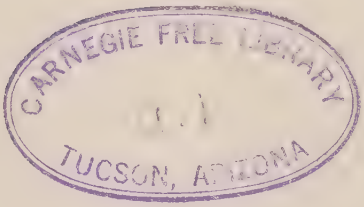

PREFACE TO THE SERIES

THERE are numerous guide-books, catalogues, and histories of the European galleries, but, unfortunately for the gallery visitor, they are either wholly descriptive of obvious facts or they are historical and archæological about matters somewhat removed from art itself. In them the gist of a picture—its value or meaning as art—is usually passed over in silence. It seems that there is some need of a guide that shall say less about the well-worn saints and more about the man behind the paint-brush; that shall deal with pictures from the painter's point of view, rather than that of the ecclesiastic, the archæologist, or the literary romancer; that shall have some sense of proportion in the selection and criticism of pictures; that shall have a critical basis for discrimination between the good and the bad; and that shall, for these reasons, be of service to the travelling public as well as to the art student.

This series of guide-books attempts to meet these requirements. They deal only with the so-called "old masters." When the old masters came upon the scene, flourished, and ceased to exist may be determined by their spirit as well as by their dates. In Italy the tradition of the craft had been established before Giotto and was carried on by Benozzo, Botti-

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celli, Raphael, Titian, Tintoretto, even down to Tiepolo in the eighteenth century. But the late men, the men of the Decadence, are not mentioned here because of their exaggerated sentiment, their inferior workmanship—in short, the decay of the tradition of the craft. In France the fifteenth-century primitives are considered, and also the sixteenth-century men, including Claude and Poussin; but the work of the Rigauds, Mignards, Coypels, Watteaus, and Bouchers seems of a distinctly modern spirit and does not belong here. This is equally true of all English painting from Hogarth to the present time. In Spain we stop with the School of Velasquez, in Germany and the Low Countries with the seventeenth-century men. The modern painters, down to the present day, so far as they are found in the public galleries of Europe, will perhaps form a separate guide-book, which by its very limitation to modern painting can be better treated by itself.

Only the best pictures among the old masters are chosen for comment. This does not mean, however, that only the great masterpieces have been considered. There are, for instance, notes upon some three hundred pictures in the Venice Academy, upon five hundred in the Uffizi Gallery, and some six hundred in the Louvre or the National Gallery, London. Other galleries are treated in the same proportion. But it has not been thought worth while to delve deeply into the paternity of pictures by third-rate primitives or

to give space to mediocre or ruined examples by even celebrated painters. The merits that now exist in a canvas, and can be seen by any intelligent observer, are the features insisted upon herein.

In giving the relative rank of pictures, a system of starring has been followed.

Mention without a star indicates a picture of merit, otherwise it would not have been selected from the given collection at all.

One star (*) means a picture of more than average importance, whether it be by a great or by a mediocre painter.

Two stars (**) indicates a work of high rank as art, quite regardless of its painter's name, and may be given to a picture attributed to a school or by a painter unknown.

Three stars (***) signifies a great masterpiece.

The length of each note and its general tenor will in most cases suggest the relative importance of the picture.

Catalogues of the galleries should be used in connection with these guide-books, for they contain much information not repeated here. The gallery catalogues are usually arranged alphabetically under the painters' names, although there are some of them that make reference by school, or room, or number, according to the hanging of the pictures in the gallery. But the place where the picture may be hung is constantly shifting; its number, too, may be subject to alteration with each new edition of the catalogue; but its painter's

name is perhaps less liable to change. An arrangement, therefore, by the painters' names placed alphabetically has been necessarily adopted in these guide-books. Usually the prefixes "de," "di," "van," and "von" have been disregarded in the arrangement of the names. And usually, also, the more familiar name of the artist is used—that is, Botticelli, not Filipepi; Correggio, not Allegri; Tintoretto, not Robusti. In practical use the student can ascertain from the picture-frame the name of the painter and turn to it alphabetically in this guide-book. In case the name has been recently changed, he can take the number from the frame and, by turning to the numerical index at the end of each volume, can ascertain the former name and thus the alphabetical place of the note about that particular picture.

The picture appears under the name or attribution given in the catalogue. If there is no catalogue, then the name on the frame is taken. But that does not necessarily mean that the name or attribution is accepted in the notes. Differences of view are given very frequently. It is important that we should know the painter of the picture before us. The question of attribution is very much in the air to-day, and considerable space is devoted to it not only in the General Introduction but in the notes themselves. Occasionally, however, the whole question of authorship is passed over in favour of the beauty of the picture itself. It is always the art of the picture we are seeking, more than its name, or pedigree, or commercial value.

Conciseness herein has been a necessity. These notes are suggestions for study or thought rather than complete statements about the pictures. Even the matter of an attribution is often dismissed in a sentence though it may have been thought over for weeks. If the student would go to the bottom of things he must read further and do some investigating on his own account. The lives of the painters, the history of the schools, the opinions of the connoisseurs may be read elsewhere. A bibliography, in the London volume, will suggest the best among the available books in both history and criticism.

The proper test of a guide-book is its use. These notes were written in the galleries and before the pictures. I have not trusted my memory about them, nor shall I trust the memory of that man who, from his easy chair, declares he knows the pictures by heart. The opinions and conclusions herein have not been lightly arrived at. Indeed, they are the result of more than thirty years' study of the European galleries. That they are often diametrically opposed to current views and beliefs should not be cause for dismissing them from consideration. Examine the pictures, guide-book in hand. That is the test to which I submit and which I exact.

Yet with this insistence made, one must still feel apologetic or at least sceptical about results. However accurate one would be as to fact, it is obviously impossible to handle so many titles, names, and numbers

without an occasional failure of the eye or a slip of the pen; and however frankly fair in criticism one may fancy himself, it is again impossible to formulate judgments on, say, ten thousand pictures without here and there committing blunders. These difficulties may be obviated in future editions. If opinions herein are found to be wrong, they will be edited out of the work just as quickly as errors of fact. The reach is toward a reliable guide though the grasp may fall short of full attainment.

It remains to be said that I am indebted to Mr. and Mrs. George B. McClellan for helpful suggestions regarding this series, and to Mr. Sydney Philip Noe not only for good counsel but for practical assistance in copying manuscript and reading proof.

John C. Van Dyke.

Rutgers College, 1914.

BRUSSELS MUSEUM

NOTE ON THE BRUSSELS MUSEUM

One goes to the Royal Museum at Brussels to see Flemish art and is not disappointed. There is larger and more complete representation here than elsewhere of the Primitives of Flanders, Burgundy, and the French border-land. The division line between Flanders and France was not too sharply drawn in early art, and often there is question as to just where a portrait or a triptych belongs geographically. The early schools are still vague and shadowy, but here, in the Brussels Museum, are some of the pictures of the schools, and they, year by year, are lending themselves to dispel the shadows and form history.

Of early art distinctly Flemish there is excellent representation and some famous examples, beginning with the Adam and Eve of the Van Eycks, the tragic Pietà of Van der Weyden, and his fine portrait of the Chevalier with an Arrow, the noble King Otho panels by Bouts, the St. Sebastian by Memling, with several wonderful portraits, and the Adoration by David. By the men who came a little later there are panels and canvases quite as important—the great triptych of the Legend of St. Anne by Metsys, several triptychs by Van Orley, portraits and figure pieces by Gossart, Coninxloo, Bles.

Flemish art in all times is well maintained here. You will not see elsewhere such fine examples of the Holland-born Aertsen, and his follower, Beuckelaer—painters of force in both form and colour who are still great unknowns to the average gallery visitor. The student should study them closely in this gallery. And here, too, is the proper place to study the later Flemings. Rubens is to be seen in many examples, some of them very striking, such as the Coronation, the Assumption, the Adoration, the Calvary. His pupil Van Dyck is also to be seen in many pictures, but they seem less impressive than his work elsewhere. On the contrary, this is the one opportunity to get a proper notion of Jordaens. The fine modelling and colour-splendour of the Fecundity and the Pan and Syrinx are sufficient in themselves to place this painter very high. He was a great artist. Here, too, one sees Crayer, Balen, and others of the late Flemings in works not only large in scale but done with skill and ingenuity.

The Dutch School is the most important in representation next to the Flemish, and there are numerous examples of the smaller men, but Rembrandt is not well shown. Hals has two portraits of life and force, by Vermeer there is a beautiful portrait of a Man with the Hat, and by Maes there is an excellent Portrait of an Old Woman catalogued as a Rembrandt. The German and Italian Schools are shown only in isolated examples.

The unabridged catalogue by Wauters (1906) is scholarly to the last degree—in fact, too much so to

arrive at any positive conclusion about the authorship of many of the pictures. It vacillates and does not know what to think. This honest doubt in scholarship is, of course, a weakness to be admired rather than condemned, but, in catalogue making, it leads to an everlasting changing of names and numbers which is confusing. Moreover, the names and numbers on the frames do not always agree with those in the catalogue, which confounds confusion. A new catalogue is promised, and is certainly needed. In the meantime the student can get a finding-list, for sale at the gallery, that is of some help. Fierens-Gevaert has a small, well-illustrated quarto on the gallery, also for sale at the door, *La Peinture au Musée Ancien de Bruxelles.*

The building in which the Brussels collection is housed has an imposing front and a huge entrance hall which seem to promise something in light and air, but the rooms where the pictures are kept have not the very best lighting imaginable, though they are well enough aired. The room, for instance, of the Flemish Primitives should be visited near midday, otherwise the smaller and more minutely finished pictures will not be seen. The corridor of the court furnishes distance and space for the large Rubenses and enables them to be seen to advantage. The pictures are well enough hung, and there is little or no placing of canvases so high they cannot be seen.

BRUSSELS MUSEUM

2. * **Aertsen, Pieter.** ***The Cook.*** A strong piece of painting that might have excited the admiration of a Courbet or a Manet. The figure of the cook is superb in drawing, painting, and colour. What a statuesque figure it is! And what hands with their blackish edging! The boy in the central foreground is painted broadly and flatly. You will not see such drawing and handling elsewhere on the line here. The picture is art of a very decided and positive character. The strength of it is prodigious. Velasquez would have loved it. Look at the spitted fowl and the kettle.

705. ——***The Cook.*** Another cook picture, but perhaps not so powerful as No. 2, though it is the same kind of drawing and painting. What drawing in the hard, bony head! And what strong hands and arms! The painter is a master of his craft, and yet he is still an unknown personality to the masses. Even the picture collectors know him only as "Long Peter," from his guild nickname. But his followers, Snyders and Fyt, with much less ability, are famous.

708. * ——***Christ in the House of Mary and Martha.*** Again what heads and hands! And what a massive figure with the basket! In giving the realism of the large truths of the scene it is excellent. Aertsen was a master far in advance of his times

in producing this large realism. The moderns might study him and his pupil, Beuckelaer, with profit.

793. **Ansano di Pietro.** ***Madonna and Child.*** A fine panel of colour, with much richness of gold work. A recent acquisition (1913).

19. **Bakhuysen, Ludolf.** ***Storm on Norway Coast.*** It is just a bit too theatrical and panoramic to be convincing, though it was a mighty effort at a masterpiece, no doubt.

750. **Balen the Elder, Henri van.** ***Destruction of Sodom.*** A whole palette of colour distributed about with such decorative effects that one quite loses sight of the subject. The landscape is said to be by Velvet Brueghel.

23. **Baroccio, Federigo.** ***Calling of Peter and Andrew.*** A picture interesting to study in connection with the Rubens pictures in this gallery, because it was from this painter that Rubens apparently took a large leaf in the matter of colouring and handling. Notice the apostles' robes in blue and yellow—how Rubensesque they look! This is not the best example of Baroccio. It is put down as a replica, and is, perhaps, not even that. The sea is thin and white, and the general character of the work rather sweet. It is injured.

29. **Bellegambe, Jean.** ***Virgin and Infant Jesus.*** Of no great importance except for the history of Flemish-French border art, though the sentiment of the Madonna is sincere and the colour very agreeable. Notice the remarkable (it might almost be said, impossible) architecture. Attribution questionable.

799. **Benson, Ambrosius.** ***St. John Baptist and a Donor.*** The donor with the keen personality is excellent. There are good landscapes in both the panels.

34. **Beuckelaer, Joachim.** ***Prodigal Son.*** A picture of coarse strength and considerable colour. The painter of it knew how to paint, as witness the still-life on the table. The figures are heavy, wooden, but powerful. The hands and faces are somewhat repainted. Notice the still-life in No. 35.

721. ——***The Milk Shop.*** A fine, strong bit of work, especially in the face, hands, and figure of the woman. And what an astonishing milk can! The little landscape is more interesting than the fruit and fowls. It seems an odd Beuckelaer, especially in the flesh colour and the landscape. Compare it with No. 34 near it.

782. * ——***Jesus in the House of Martha.*** It might be compared with No. 703, by Aertsen (Beuckelaer's master), to see how differently master and pupil, both good painters, could treat the same subject. The Aertsen is the stronger picture, but this one is not wanting in either form or colour. The kitchen end of Martha's house is treated in order to bring in the pots and eatables. The picture is, of course, only a still-life under another name.

783. * ——***Sale of Fowls.*** A fine companion picture to No. 782. Its still-life is treated in a large way and for colour effect. Such painting as this puts the rabbit-fur and brass-pot painters of Holland quite out of the running. The drawing here is not pretty; it is almost barbaric in its force.

39. **Blankhof, Jan.** ***Stormy Sea.*** With rather blackish, over-excited water and clouds. The tempest is somewhat theatrical.

40. **Bles, Herri met de.** ***Landscape with St. John Baptist Preaching.*** This is different from the other pictures in this gallery put down to the pseudo-Bles, and also from the pictures at Antwerp, Berlin, and Munich ascribed to Bles. There is no great distinction about it, and the figures are not marked by either the mannerisms or the virtues of Bles as we know him in pictures elsewhere. The picture has the owl sign on the point of rock high up, but that means nothing. It really makes little difference whether we say Bles or pseudo-Bles, provided that in attributing the pictures in the various galleries at least two men are recognised as the painters of them. The pictures should be divided according to style, and the name that is given to each part is not of vital importance. But here is a picture that belongs neither to Bles nor his pseudo, but comes, perhaps, nearer to his alleged master, Patinir. It has no direct connection with the Adoration of Kings pictures.

797. ——***Peter Walking on the Water.*** The landscape is similar to that of Patinir, and in its city, sea, and mountains agrees fairly well with the so-called Bles landscapes at Vienna. The colour of the figures suggests Jerome Bosch. See the notes on the Bles pictures at Vienna.

578. **Bles, Pseudo-.** ***Adoration of Magi.*** Larger and fuller in types and with less small detail than in the Munich picture (No. 146), but possibly by the same hand. The landscape is not of the Bles-Patinir type, and the drawing is even worse than

in the Munich picture. It is a crude affair by some indifferent painter.

579. ——***Adoration of Magi.*** This is nearer to the Munich picture than No. 578. The figures have grace. No. 577 is similar in subject and treatment, and in the central panel approximates the Munich picture without paralleling it.

44 } **Bol, Ferdinand.** ***Portraits of Man and Wife.***
45 } Showing Bol in his commercial style, doing respectable pot-boilers with never a thought of their some day being placed in a gallery and he being judged by them. The man's portrait is better than the woman's.

48. ——***The Philosopher.*** This is Bol in a Rembrandtesque mood, and painting the same model (now posing as a philosopher) that the catalogue of The Hague Museum calls "Rembrandt's Brother" in a work there assigned to Rembrandt. The same model appears in a portrait by Bol, in the Louvre (No. 2328). One may draw his own inferences about the alleged Hague Rembrandt. See the note upon it.

51. **Bosch, Jerome van Aeken.** ***Adoration of Shepherds.*** With nothing remarkable about it except a somewhat coarse painting and some agreeable colour. It is probably an old copy. Formerly ascribed to the German School.

50. ——***Temptation of St. Anthony.*** A triptych of nightmares with some good results in colour, notably in the left wing. Probably a good copy of the Lisbon original. Another at Antwerp (No. 25). The best Bosch in the gallery is seen at second hand in the work ascribed to Lucas van Leyden (No. 780).

534. **Bouts, Albert.** ***Assumption of the Virgin.*** What beautiful robes! And what a decorative sense even the unknown painters of this time possessed! Here is a man drawing and painting coarsely but effectively, and with the total result of a handsome altar-piece; yet what page of fame recounts his romance? His smaller work in this gallery (No. 626) shows better colour and workmanship. This picture and No. 535 were probably inspired by the painter's father, Thierri Bouts, though there is originality about its types.

535. ——***Assumption of the Virgin.*** This triptych is probably a replica of No. 534. The figures at top in both pictures are dull in colour compared with those below. The landscape is extensive. The picture has been restored.

542. ——***Last Supper.*** A large scene with more figures than No. 626, but not so fine in colour. The robes are uneasy, and some of the figures are askew in drawing. The carved marble at the back is well enough done. A variant of a picture by Thierri Bouts, done for St. Peter's, at Louvain.

626. ——***Feast with Simon the Pharisee.*** A copy, probably by Albert Bouts, after the Thierri Bouts picture in the Berlin Gallery, but a good piece of painting and colour for all that. The workmanship of the son is coarser than that of the father, but the colour is beautiful. The blue note is repeated in the pewter dishes and the far landscape. The yellow coat and blue cap of the central figure are attractive.

348. ——***St. Jerome.*** There is little or no indication of its being by the painter of the other pictures in this gallery ascribed to Albert Bouts. The land-

scape is entirely different as well as the types and colour. The trees are very nicely done in a formal, patterned way. Formerly assigned to Patinir.

65. ** **Bouts, Thierri (or Dirck).** ***The Unjust Sentence of the Emperor Otho.*** A very large panel for a man of small-panel training to have executed. And very successfully done. The figures are large, the draperies are broadly folded, the essential truths are given with simplicity, the small details are omitted. There is an astonishing breadth about the picture considering the time. Even the landscape is largely treated. Compare it with the Metsys (No. 299) for the better effect of a broader treatment of landscape. The tall, awkward figures are superb in character. How well they stand! What wonderful heads! Notice those at the right for their character, truth, and force. What a picture of early Flemish life, costumes, types, architecture!

66. ** ——***The Emperor Otho Making Reparation for His Injustice.*** A companion piece to No. 65, done in a similar way, and with even better colour effect in the rich brocades and velvets. The heads are again superb. How well the tall, thin-legged figures stand! And with what dignity! For all their awkwardness, you must respect them. Notice the emperor's robe; also the distant figures and the city. Surely these are amazing panels for an early painter to have done. They are masterpieces that go beyond such fine work as is shown in No. 139. The man with the stick at the right is so real that he is almost uncanny.

139. ** **Bouts the Younger, Thierri.** ***Deposition.*** For all its rigidity of drawing, this is a wonderful pic-

ture. The pathos of the figures grouped about the dead body of Christ is astonishing. What a collapsed figure that of the Christ! How could it be better given? The two figures standing at the right are not the less pathetic because their grief is restrained. It is an arch composition, the line following over the heads of the figures and the sheet with the body serving to complete an oval in the central figures. There is some angularity in the drawing of the draperies and their foldings, as in the figure at the left, but all the figures are fine in action. Look at the man holding the end of the sheet. What a head and what hands! What robes he wears! And also the man holding the head of Christ. The colour is in perfect key throughout. Notice the harmony of the red, blue, and purple at the right. And, finally, what a superlative early landscape!

The picture is a masterpiece. The only thing it needs is the removal of the glass from it so one can see it properly. It has been attributed to Memling, Van der Weyden, Ouwater, Christus, and Thierri Bouts, but it still bears up bravely though now put down to a younger Bouts. The last attribution is merely a shot in the dark. The picture is nearer Christus than any other painter.

77. **Brouwer, Adriaen.** ***Drinkers at Table.*** Here is about as good painting as you will find anywhere among the Little Dutchmen. It is really the perfection of method. Nothing for its size and of its kind could be better. The colour is excellent. Notice the landscape—the distant hill and sky.

78. ——***The Flutist.*** In the same class as No. 77 so far as method goes. It is almost perfect painting,

whatever one may think about types or ideals or subjects.

680. **Brueghel the Elder, Peter (Peasant).** ***The Enumeration at Bethlehem.*** Very good in the groupings and their painting. The drawing anticipates Daumier and the flat painting is the forerunner of modern impressionism. Technically, this Brueghel, whether father or son, is something of a wonder. A supposed copy of this picture is hanging on the opposite wall (No. 81).

79. ——***The Fall of the Angels.*** The fantasy of mind that could create such a jumble of monstrosities is not so wonderful as the hand that could paint so well and use colour so profusely. There is small sense of composition or subordination in this. The ensemble is nothing, but in the detail and in the part this man is a painter. The picture shows the influence of Bosch. See the injured work here (No. 778) for drawing.

800. * ——***The Fall of Icarus.*** The picture is excellent in colour, light, air; in sun, sea, and sky; in figures, trees, and mountains. It is an unusual work but of fine quality. One may question its attribution and still feel sure of its quality.

81. * **Brueghel the Younger, Peter.** ***The Enumeration at Bethlehem.*** This picture is better done than No. 80 and is by a different hand from that. It is better than No. 680, of which it is supposed to be a copy. Nos. 80 and 680 are probably the copies and No. 81 the original. The work is painted thinly and reminds one a little of the Seasons Brueghel at Vienna. See the Vienna notes on the Brueghels.

84 } **Bruyn, Barthel.** ***Portraits of Man and Woman.***
254 } Both of them of good report—the lady with some colour effect and the man with some squareness of jaw.

255. ——***Portrait of a Woman.*** Kofferman's name is on the frame. Formerly attributed to Holbein. A decorative portrait, interesting in colour, though now somewhat repainted.

515. * **Bugatto, Zanetto.** ***The Sforza Triptych.*** The historical catalogue of 1906 supposes this picture to have been done by an Italian painter, Bugatto, attached to the Sforza at Milan, who afterward came to Brussels and was under the tutorship of Van der Weyden. The figures of the ducal family at the foot of the cross have an Italian look. They are very well given, but somewhat repainted, notably the Duke's head. The rest of the figures are northern in type and drawing, as are also the landscape and sky. They faintly suggest Roger van der Weyden. The picture is fine in the types and in colour. On the back of the wings, in grisaille, are St. George and St. Jerome, done with considerable style and beauty. Variously attributed to Memling, Van der Weyden, *et al.*

637. **Bugiardini, Giuliano.** ***Madonna and Child with St. John.*** A handsome group in bright robes in an interesting landscape. The painting a little pretty and the types a little sweet. Attribution doubtful.

Campin, Robert. See Netherland School, No. 531.

88. **Cappelle, Jan van de.** ***Calm Sea.*** A very fair example of Cappelle's work. The clouds are heavy, the sails well drooped, and the water very flat.

537. * **Claeszoon, Alaert (Le Maître d'Oultremont).** ***The Passion.*** A triptych with bright robes and decorative colour—always fine colour and beautiful robes to make the picture beautiful no matter how grisly and grey the subject may be. The drawing in the central panel is a little harsh, but the draperies fall fairly well. The group is perhaps huddled a little. The faces are excellent and the sentiment quite pure. Notice the lovely Magdalen with the golden hair at the feet of the Christ. The wings are of the same general character. The little statue at the top of the right wing and the medallions in the wall in the left wing are attractive. The outside of the wings shows a fine portrait of a donor kneeling and a Way to Calvary. An excellent picture by a practically unknown painter. More recent criticism thinks Mostaert was the Master of Oultremont. Variously attributed to Dürer, Mostaert, Joosten, and others. (Hung on a screen.)

538. ——***Portrait of an Unknown.*** With an interesting landscape and a fine group of small figures at the left watching the Madonna and angels in the sky. The portrait is sharply emphasised in its outlines, as notice the cheek or figure in profile. The drapery is likewise sharp in the sleeves and collar. The characterisation is excellent. Attributed also to Mostaert.

539. * ——***Portraits of Donors.*** Two panels of an altarpiece, very broad in colour masses for this early time and with an excellent landscape. Notice the receding horseman in the right panel and the strong head of the saint. In the left panel the group at the left is delightful, and the donor is magnificent in

his black robe. At the back there is a fine suggestion of a mountain ridge. In the right panel the trees at the back are almost like patterns of brocade. The attribution may be questioned.

276. **Claude Lorraine.** ***Æneas Hunting.*** A large and cold landscape, in Claude's formal style, with not too good air, light, or colour. The trees and hills are conventional (as usual) and rather thin in drawing. The sky is warm and the sea blue. Not so esteemed to-day as fifty years ago, perhaps, because opinion about Claude has undergone some change.

105. **Cleve, Juste van der Beke van (Master of the Death of the Virgin).** ***The Holy Family.*** With good robes, architecture, and landscape. There is no great religious sentiment here; the sacred group is merely a peasant family dressed in rich garments. The picture shows some Italian influence. For the painter, see Munich notes under Cleve. Some think the picture is by Scorel; but the figures are hardly his.

651. ——***Madonna and Child.*** A rather fine Madonna, though a bit careless in the drawing, notably in the Child. The position in which the Child is sleeping is almost impossible and the landscape is just as impossible in its lighting. The picture has good colour qualities. It bears a slight resemblance to No. 583.

349. ——***Repose in Egypt.*** No one knows who did it, but the landscape is lovely and the David-like figures are very charming. Notice the realistic basket and bag. The painter of it was close to Patinir, probably a follower; but his colour is warmer and his landscape less blue and rocky.

The attribution to Cleve means little. A picture in the Louvre, No. 2738A, also attributed to Cleve, is by the same hand.

583. ——*Crucifixion.* With a blue landscape to which the figures belong in a general way. The robes are rich in colour, the light rather dim, the figures simple yet just in value, and true as colour masses. No one knows who painted it or who repainted it. It has been injured.

504. **Cleve the Younger, Juste van.** ***Portraits of Donors.*** Very good work shows in the faces and hands of both the characters. The table-cloth is a little too prominent in each picture. The attribution is questionable. Little is known about Cleve the Elder and less about Cleve the Younger. These portraits are marked on the frame (1913) as being by Martin de Vos.

411. **Coello, A. Sanchez.** ***Margaret of Parma.*** Several portraits in this gallery (Nos. 411–413) show the somewhat mannered style of Sanchez Coello. It is exact and hard work and rather loses itself in detail at the expense of the figure.

560. * **Coninxloo, Cornelis Schernier van.** ***Legend of Mary Magdalen.*** A triptych. The right panel shows an Assumption of the Magdalen; the left panel the Raising of Lazarus. The types have grief-stricken faces all through, the costumes are ornate, the patterns of some of them elaborate, the still-life minute. The drawing is somewhat crude, as notice the figure of the Magdalen ascending and the supporting angels. The landscapes are interesting and all three panels are wonderful in detail; but the colouring is cold in blues and the religious feeling a little strained. The elaborated

detail is the notable part of it. Down in the catalogue (1911) to Coninxloo but on the frame to Gossart. It is probably by neither. Names are freely used in this gallery to the confusion of the visitor and the confounding of identities.

108. ——***The Kinsfolk of the Virgin.*** With a wilderness of architectural ornament and detail at the back which very much confuses the figures in front. The small figures at the sides are better. Not without skill and colour effect, but it wants in ensemble. Compare it with No. 758 in the Vienna Gallery, there put down to the Netherland School.

113. **Coques, Gonzales.** ***Portrait of Lucas Faydherbe.*** The painter of this picture (Coques) probably did also the portrait in a near-by room put down to Terborch (No. 463). They are both painted on copper, which may be a mere coincidence but is worthy of mention. The main point is that they are painted in the same style. Notice the light on the sleeve, the face, the hair, the handling in both. Not a bad picture. Nor yet a great one.

592. **Coter, Colin de.** ***The Trinity.*** It has some good colour about it and some immature drawing. There may be earmarks of Colin de Coter here, but it is difficult to recognise them as such, though the picture is like the Louvre example of Coter called The Trinity. The attribution of works to this painter is based solely on two signed panels of a triptych, one in the Louvre, and one in the church at Vieure.

123. **Cranach the Elder, Lucas.** ***Adam and Eve.*** The student might profitably compare these pictures with the Adam and Eve of the Van Eycks, in this gallery, for the differences of style, drawing,

and painting, remembering that Cranach was much influenced by working for engraving and that these are not the very best examples of his work. But how graceful the Eve is in her outline drawing!

122. ——***Portrait of Dr. Jean Scheuring.*** A piratical-looking person, evidently given with much truth to fact. It is very simple but effective work and may be by Cranach.

779. ——***Apollo and Diana.*** In the style of the Elder Cranach, but it is possibly by the Younger. The deer and the landscape seem cruder than usual.

127. **Crayer, Gaspard de.** ***St. Paul and St. Anthony.*** It fails in any sense of conviction. The motive is so obviously a make-believe—a pretence—something done to order with a cut-and-dried method. Even the pig is of the studio breed. As for the raven and the bread, both are over-modelled and fall out of the picture frame.

126. * ——***The Miraculous Draught of Fishes.*** This is, for Crayer (a follower of Rubens), a fair composition, done with some spirit and freshness of colour. The figure of Christ is very good in every way, the fish are well painted, and the distant view of the sea and sky gives us a marine of almost modern insight. The drawing lacks in firmness and sureness, as do the faces in forceful character, but it is a very good picture, nevertheless.

124. ——***The Virgin of the Rosary.*** A large altar-piece which may not be very powerful, either mentally or technically, but is, notwithstanding, a decorative piece of considerable importance. There is good work in it, as also in No. 125, a corresponding work of some brilliancy in colour.

140. **Crivelli, Carlo.** ***Madonna, Child, and St. Francis.*** Parts of an altar-piece, one portion of which is in the National Gallery, London (No. 602), and some portions of which are lost. The Madonna is lovely in her handsome robes and halo. St. Francis is less interesting.

692. **Croos, Antoine van der.** ***View of The Hague.*** There is some good painting in it—good workmanship with the brush—as well as good colour and light.

653. **Cuyp, Benjamin Gerritz.** ***Adoration of the Magi.*** Which may suggest that there are many painters who have exploited a dark Rembrandtesque formula of light and colour besides the Bols, Flincks, and Eeckhouts. What good colour, light, and air in this picture, and what an odd conception of the nativity!

142. ——***Beach at Scheveningen.*** It has swing and movement about it, and the clouds are full of wind. The dunes are well given, as also the groups. A sketchy picture of excellent tonal qualities.

143 } **Danckerts de Ry, Pieter.** ***Portraits of C. Danc-***
144 } ***kerts de Ry and Wife.*** They are substantial portraits, intelligently done, and with sobriety and skill, but not masterpieces. Not even the Rembrandts were always masterpiece producers.

191. * **David, Gerard.** ***Adoration of Magi.*** Whoever did it, there can be no question that it is well done. At different times it has been put down to Jan van Eyck and Jan Gossart, which would suggest a recognition of good workmanship in the picture if bad judgment on the part of the critics. The same type of Madonna is sometimes assigned

to Patinir and to Isenbrandt. The grouping is excellent, the light very acceptable, the faces full of character, especially those at the back among the horsemen. What beautiful costumes and sumptuous ornamentation! And how well the colour is preserved in the robes under shadow! The spots of white, too, come out prettily. Compare it with No. 666. This, No. 191, comes the nearer to being by David. (Hung on a screen.)

666. ——***Madonna and Child.*** It is a bit pretty and sweet. At the back there is a very lovely landscape. Elsewhere the same Madonna and Child passes as by Isenbrandt or Patinir. In the Metropolitan Museum, New York, a picture similar to this is given to the School of David. The faces are overcleaned but the picture still has charm.

146. **Decker, J.** ***The Wooden Bridge.*** An unusual treatment in the landscape of the time. It is very well done. The attribution is questionable.

686. **Doncker, Harmen Meindert.** ***A Couple in a Garden.*** The figures in black are rather hard and forbidding, but they have character. The landscape is hot in colour.

617. **Dutch School.** ***Study of a Dead Woman.*** A very good piece of painting in the style of Nicolas Maes, and by that painter. Compare it with the so-called Rembrandt in this gallery (No. 368). The same painter did both pictures. Notice the similar way in which the brush strokes come down on the upper lip to the mouth, also the way the brush follows the contours of the face. Notice also the similar treatment of the whites and the forced light. Besides, to make identity more sure,

this is the old-woman model that Maes painted so many times, praying, spinning, and sleeping. Only now she is dead! The sentiment is exactly his, even if the technique did not betray him. See the note on the Rembrandt (No. 368). [Since this note was written both pictures have been ascribed to Fabritius.]

162. **Dyck, Anthony van.** ***Portrait of Alexander Dellafaille.*** A hot-faced portrait that has probably suffered from too much restoration. Look at the badly drawn hand, the flattened figure, the whites at the throat and wrist now somewhat out of value. It is perhaps school work.

777. ——***Portrait of François Duquesnoy.*** A portrait of no great force. It has probably been weakened by some retouching and stippling, notably in the face. At present it has a pretty look and is in consequence much admired.

659. ——***Portrait of a Man.*** It has the Rubens colour, but the handling in the forehead, nose, and eyes is Van Dyck's. Accredited to Rubens on the frame (1913), but not strongly characteristic of either the master or the pupil. A cramped and rather unpleasant portrait. The head is pushed into the ruff, and the body into an ugly oval, and, by way of fighting these curved lines, the picture has been put in a square frame.

161. ——***Portrait of Jean Vincent Imperiale.*** There has been discussion as to whether this portrait is by Van Dyck or his Genoese follower, Carbone. In his "Genoese period," so called, Van Dyck was doing some such grandiloquent things as this, with costumes, curtains, and poses, but the head

here is too hard in the nose, brows, and forehead for him, and is poor in colour—in fact, rather too black even for Van Dyck. Moreover, it is affected in manner and wants in simplicity. It is now a poor specimen to put upon Van Dyck. It agrees very well, however, with the Carbone portraits in the Corsini Gallery at Rome.

164. ——***Martyrdom of St. Peter.*** Done with heavy, hot colouring, and now much repainted. The effect is not very good. It is early work, following Rubens, and comparable to the St. Jerome at Dresden, but not so forceful. See in the same vein No. 163.

170. **Eyck, Hubert van.** ***Adam and Eve.*** Part of
** the wings of the St. Bavon altar-piece—the rest of it being at Ghent and in the Berlin Gallery (No. 512). The catalogue favours these wings being given to Hubert van Eyck, but some critics assign them to Jan. The figures are very effective from a distance, especially the Adam. The drawing is precise and yet truthful, and the lines graceful in spite of the early realistic conception of the nude. It will be remembered that this is one of the earliest appearances of the nude in Flemish art and that it caused violent dissent in some quarters. The marvel is that so much selection and correction of form were given. The figures are very well relieved in their niches by the shadows, which may have been strengthened in the cleaning room. At the top are scenes from the history of Cain and Abel. On the reverse of the panels are a landscape and figures of Sybils in the upper spaces. These latter are done by another hand than the one that did the Adam and Eve,

as one may see by the difference in the drawing of the hands and also by the angularity of the drapery —more angular than in the Cain and Abel above the Adam and Eve. Was this other hand that of Jan van Eyck? No one knows. Moreover, the flesh colour in the front is different from the back, but that may have resulted from repainting. These panels have been much restored.

608. **Flemish School, 17th Century.** ***Portrait of Old Man.*** A direct piece of painting that might be mistaken for a Rubens or a Jordaens—only neither of them did it. It belongs to a date earlier perhaps than that which the catalogue assigns.

Flemish School. See also Netherland School.

173. **Flinck, Govert.** ***Portrait of a Woman.*** It has been injured and hardly represents Flinck, or any one else, in its present condition. But it still has about it some sobriety and dignity. The attribution is questionable.

565. * **French School, 16th Century.** ***Edward VI, King of England.*** This is a picture of excellent quality both in the drawing and the colour. The portraiture is simple, direct, effective. The outline of the face is like a Clouet but not so precise, and the handling is free for the period. What a superb colour harmony in the costume! This puts most of the other pictures on the line out of countenance. Said by some to be of Flemish origin, but by others, with more probability, to be French.

188. **Gelder, Aert de.** ***The Present.*** With good colour and rambling drawing, as is usual with this painter. But it has some life about it. Aert de Gelder had spirit wherewith he offered atonement for his lack of knowledge.

619. **German School, 15th Century.** ***Marriage in Cana.*** A handsome panel by some unknown master who had a sense of colour though he knew little about academic drawing. Notice the still-life, the pewter plates, and the windows at the left. There is a feeling of truth about them. The hands and heads are not too well drawn.

621. ——***Portrait of a Man.*** It is supposed to be a portrait of Erasmus, and at one time the picture was placed in Dürer's School, but it comes nearer to the Holbein time and style. A good head.

622. ——***Portrait of Jean Viriot.*** Not a bad portrait nor yet a very good one. The hands are well done; the face and beard, however, are somewhat niggled, and the bench at the back and the coat of arms are obtrusive.

623. ——***Portrait of a Woman.*** The figure fills the oval nicely and is well placed, drawn, and painted. The whites and blacks are also rightly related. The outline is a little sharp. Once known as a Holbein.

627. ——***Christ on the Cross.*** A picture that belongs to the Netherland rather than to the German School and is by some indifferent follower of Van der Weyden. It is not very well done but has right sentiment.

569. ——***Portrait of a Man.*** The drawing is soft in the contours and the textures are a little woolly. The colour is good.

544. * **Goes, Hugo van der.** ***Holy Family.*** It has passed as a Memling and is now given to Van der Goes—with some straining of conclusions, one might think. The colours make a brilliant effect. The

trees are delightful in their drawing, as notice, for instance, the branching of the tree in the central distance. Notice also the book and flowers at the left. The whole work is done with care and skill.

193. **Gossart, Jan (Mabuse).** ***Adam and Eve.*** Similar figures to these are in the Berlin Gallery (Neptune and Amphitrite, No. 648). These are, perhaps, more slender and done a little more precisely in their outline work than the Berlin examples. Their purity of line is apparent to any one, but perhaps appeals to a linear draughtsman more than to a layman. They are rather fine, too, as colour. The landscape is attractive. These figures, with those at Berlin, are probably variants of the Adam and Eve at Hampton Court.

192. * ——***Portrait of Anne de Berg.*** The lady is evidently painted as a Madonna, and the Child raises a hand as though in the act of blessing. A very attractive presentation in colour, in types, in the restless heads, even in the blue eyeballs which give such a dark look to the eyes. Gossart is often more mannered and less attractive than this. And he is often more fussy about his detail. Notice the child's dress. What a salmon colour it is!

720. ——***Portrait of Guillaume de Croy.*** A fine portrait that belongs somewhere near the French border, but is hardly by Gossart, though in its present condition one cannot be at all sure about it. The surface has been hurt and retouched. Look at the outline. How well it is done!

196. **Goyen, Jan van.** ***View of Dort.*** In Van Goyen's usual manner, with wind in the sails and sky. The water is a little formal in its waves. The picture

has two signatures (Van Goyen's and Cuyp's) and three dates—which suggests the value of such things as evidence of authorship.

202. * **Hals, Frans.** ***Portrait of Jean Hoornebeck.*** A serious Hals done with some care and very little splurge of the brush. It is evidently a scholar this time that he sought to portray rather than a roisterer. And yet the impression of scholarship in the sitter is not too pronounced. Hals could always see the physical in his sitter better than the mental or the intellectual. Firmly drawn in parts (the book and collar) and loosely drawn elsewhere (the face). In Hals's middle or later period, with little colour but a rather fine grey tone.

203. * ——***Portrait of Willem van Heythysen.*** A small Hals of a man seated, cross-legged, and tilted back in his chair. It is a finished sketch. The large portrait from it is in the Rothschild Collection, Paris. Done with the freedom and spirit of a sketch. The brush is animated, forceful, truthful. The costume and hat are superbly painted; the face and hands excellent. The setting of the room is also quite perfect in air, light, and drawing.

211. * **Heemskerck, Maerten van (Veen).** ***Deposition.*** A triptych with donors and saints in the wings. Done with some harsh and angular drawing in the hands and faces, but with much power. Notice what a Michelangelesque figure is the Magdalen in the right wing! And what splendid colour in her robes in contrast with the black dress of the donor below her! This same model appears in a picture in the Louvre, there catalogued under Hemessen (No. 2001). There is a difference between this northern painter following Michel-

angelo and the Italian followers like Salviati and Bronzino. This man is strong, virile, with native Dutch fibre in his work, where the Italians were weak, and exaggerated in their weakness at that. The portraits of the donors are fine—the woman, especially, in her tenderness. Go back to the central panel a moment to note how the grouping fills the panel. Somewhat injured by stainings.

214. **Helst, Bartholomeus van der.** ***Portrait of a Man.*** This picture is of especial interest for the way Van der Helst did the hair and forehead of a fat man, in connection with the attribution of the so-called Velasquez's Admiral Borro (No. 413A) in the Berlin Gallery. See the note on the Borro at Berlin.

216. ——***Portrait of a Woman.*** With a column and curtain and view of a Dutch city off in the distance. It has considerable colour and is very well drawn in the hands. A little too smooth and exact. Over-cleaned in the face.

217. * **Hemessen, Jan Saunders called Van.** ***The Prodigal Son.*** This is work of a kind approached to Aertsen and Beuckelaer but not so powerful or so positive. The faces of the women at the left are prettified and the hands are turned in graceful gestures, though the figures are large and the colour is in strong masses. The small figures at the left are better than those in the foreground and may be by another hand. The landscape is interesting. How massive the columns and the wall, and how ornate! No. 676 is a slighter example but with the same sort of sweetened surface.

220. **Hobbema, Meindert.** ***The Mill.*** Rather better in light than one usually sees in Hobbema's pic-

tures. And the sky and clouds are fairly good. The foreground is made up of slate-greys.

221. ——*Woods of Haarlem.* With foliage as hard as tin, and carefully picked out in the high lights. An important Hobbema, but too rigid, too immovable. It has probably been repainted and niggled in the process. The sky is very good.

690. **Hooch, Pieter de.** *Portrait of a Woman.* It is not a good figure, and the landscape with the flat foliage is rather bad. It gives one little idea of Pieter de Hooch, and one may doubt if he did it. It is too crude for him. It was possibly done by Siberechts.

620. **Horebout, Gerard.** *The Emperor Maximilian.* Hardly of the Dürer quality, as seen in his Maximilian portrait at Vienna (No. 1443), but it has some good work about it. The head is a little weak. The chain, the figure, the green ground are effective. Formerly attributed to Bourdichon.

638. **Italian School.** *Madonna and Child.* A picture by a painter evidently under the Raphael influence. It has the look of a copy and lacks in quality.

616. **Janssens, P. Elinga.** *Lady at Toilet.* It is now put down to Janssens, as formerly to Pieter de Hooch and Vermeer of Delft, but whoever did it produced a rather striking effect. The colour is a little vulgar and wanting in quality as the light on the wall in power; but the ensemble is well given and the painting is rather good. Janssens is just now for De Hooch what Isenbrandt is for Gerard David or Cariani for Giorgione—the recipient of pictures that will not fit the greater master.

234. * **Jordaens, Jakob.** ***St. Martin Healing One Possessed of a Devil.*** A commanding altar-piece done originally for the Church of St. Martin, at Tournai, where it belongs, instead of in a gallery where it has slight meaning. The figures are massive in drawing and modelling, and strong in flesh colour. The robes are really splendid in hue. Notice the turn of the arch at back, the distant sky, and in the foreground the giant figures struggling. A fine piece of church decoration.

664. ——***The King Drinks.*** A good bit of painting, but it does not show Jordaens at his best. He is too subdued here, and becomes prosaic in spite of all the action and noise. He is better when he raves in nude forms and strong colours, as in No. 235. This is a variant of No. 242.

240. * ——***Pan Pursuing Syrinx.*** The relief of flesh by flesh is here beautifully done. The drawing is a little curious in spots (the arms of Syrinx), but the colour is quite strong and effective. How the figure of Syrinx fairly glows with light! It is another Jordaens masterpiece, but perhaps not so supreme as his No. 235. It is early work.

238. * ——***Satyr with Peasants.*** These are superb pictorial characters. The whole picture is fine in mass and bulk. Never mind the subject and the fatness of the types. The colour is of more value. Several variations of this theme are in European galleries.

235. ** ——***Allegory of Fecundity (or Abundance).*** The subject is of no importance. Jordaens has here, as in No. 240, sought to relieve flesh with flesh and gain a harmony by different values of the same

colour. The back of the standing woman is superb, though perhaps the drawing is not impeccable. And what about the young woman at right seated on the ground, with her splendidly modelled figure and her bare foot? The child's head above her is charming in its painting, and the colour upon which the head is relieved is again very lovely. The fruit at the left is only so much rubbish lugged in to fill up and might better have been left out. It was lugged in by Snyders, not Jordaens. Notice the light and shade of the figure crouching under the fruit. A splendid canvas by a masterful painter of the Rubens stamp and kind, but stronger than almost any other of the Rubens followers. This is one of his best efforts. A variation of it is in the Wallace Collection.

245. ——***Head of an Apostle.*** Hewn out of wood or carved out of red porphyry, with enormous hands, and flesh colour like raw beefsteak. But mark the strength of it. It is not sweet or pretty, but coarse, brutal, and yet powerful. It may not be by Jordaens.

242. ——***The King Drinks.*** The group is boisterous but somewhat dull in colour for Jordaens. It wants in sparkle and brilliancy, though the heads come out sharply and the woman at the right is quite a centre of light. Well drawn in a large way. Variants in other galleries.

691. * ——***Triumph of Bacchus.*** A wonderful procession of figures in all attitudes and movements. How the procession moves! It has a sort of intoxicated lunge diagonally to the left and up that is very effective. The picture reeks with beef and beer and bestiality; but does it not also reek with

fine colour? It is painted coarsely but truly, and has a good, if rather hot, landscape at the back. It may not be by Jordaens.

241. * ——*Susanna and the Elders.* A centralised composition with the figure of Susanna for the high light, the flesh-notes being repeated in lower keys in the heads and hands of the elders, as the white of the drapery in the dog and the statue. The colour effect with the peacock, the gold plate, and the golden sleeves of the far elder is magnificent. The repetition of colours is a little formal as the arrangement of lines whereby the peacock's tail shall round the group is a little obvious. It is a good Jordaens, however.

776. **Kessel, Jan van.** *The Laundry—View Near Haarlem.* It is always a delight to see a man doing something different from his fellows, especially if he be a great unknown. Here is Kessel, whom, generally speaking, no one ever heard of until recent years, doing a sky and clouds quite his own and yet not unworthy of Vermeer of Delft. The foreground and distance (both a little crude) go along with the sky to make up a very good landscape. It is worth a dozen formal Ruisdaels and Hobbemas. Kessel was their pupil and follower.

679. **Key, Adriaen Thomas.** *Portrait of a Man.* There is quite a distinguished air about the sitter, which is given by the painter with truth if not with great force. See also No. 697.

249. **Keyser, Thomas de.** *Portrait of Harmen Dircksz van de Kolck.* A little unusual in the placing upon the canvas. The forehead is strong, the beard poorly painted, the hands well drawn. A very

good portrait, but without the distinction of Nos. 250–251.

250 } ——***Portraits of Marguerite and Eva Fredericx.***
251 } Two excellent small portraits. Notice how well
* the heads and hands are done. And the black dresses on the dark grounds, with the unobtrusive coats of arms, how distinguished they look!

252. **Koedyck, Isaac.** ***Interior.*** In theme the picture is like a De Hooch, and suggests that some Koedycks are still known as De Hoochs in European collections. The light is the best part of this picture, though cold and thin. It is not good in either drawing or colour.

696. **Koninck, Salomon.** ***A Philosopher.*** Not a great portrait. It is more likely by Koninck than by Dou, to whom it was at one time assigned.

780. **Leyden, Lucas van.** ***Temptation of St. Anthony.*** A striking work on account of the high light thrown upon St. Anthony. The colour quality of it is excellent and the painting very free. At first one is tempted to exclaim with violence that the picture is nowhere near Lucas van Leyden and that it is by Jerome Bosch; but it must be remembered that Lucas sometimes did things in the style of Bosch. Still, in spite of that, in spite of monogram and date, this picture seems very like a Bosch. The so-called Lucas at Amsterdam (No. 1452) is in the same vein.

268. **Lint, Pieter van.** ***Portrait of the Painter.*** Rather timid in the handling but with a firmly drawn head. The portrait is not to be raved over; neither is it to be ignored.

701. **Lys, Jean, called Pan.** ***The King's Fête.*** The colour is hot but the painting very good. The attribution is largely conjectural.

279. * **Maes, Nicolas.** ***The Sleeper.*** A large Maes, with his model this time posing for a nap. It is well done in the conventional Maes way. The colour is very good, but the shadows (as is usual with this painter) are blackish. This same model appears (dead and in her shroud) in the picture No. 617 in this gallery, by Maes, but put down under the "Dutch School." The portrait No. 368, ascribed to Rembrandt, is also a good example of Maes in his Rembrandtesque manner.

803. ——***Family Group.*** The group is well drawn and forceful, the child naïve, the sky warm, the landscape easily and broadly handled. In fact, the pigment seems too fluid, the brush too facile for a Dutchman. And why Maes, who is already saddled with too many pictures that contradict each other? There is a Flemish look not only in the hands but in the red flesh-notes. An interesting picture.

280. ——***The Reader.*** A very respectable picture though (as usual with Maes) a little forced in its sharp central light and in the blackness of the shadows. Notice the loading of paint on head and hands, that it may not be confused with the way Rembrandt loads, kneads, and thumbs. It will suggest (in connection with No. 617) who did the so-called Rembrandt, No. 368, in this gallery.

281 } ——***Portraits of Laurent de Rasières and Wife.*** In
282 } the smooth, hot period of the painter, with a blaze of colour and rather blackish shadows. The por-

traits are a bit weak though pretending to force. The man's portrait is the better of the two. How restless the robes in both of them!

546. **Marmion, Simon.** ***Bishop Preaching.*** A very pretty little picture with fine colour, but if we accept the parts of the Berlin altar-piece (No. 1645 and 1645A) as a criterion of Marmion's style, then this is very different work. The drawing and painting have not the same delicacy of finish or the same skill as the Berlin wings. We have no positive knowledge of Marmion's style other than in the Berlin picture, and all attributions to him at present must be referred to that example. Formerly assigned to Memling.

554. **Master of the Abbey of Afflighem.** ***The Passion.*** Two panels formerly attributed to Roger van der Weyden, whose style is here suggested, though the drawing is a little coarse for him and the painting rather harsh. The flesh-notes are sooty, the landscape crude, the sky and clouds formal and blackish. No one knows who did the panels, and the name is merely a designation of the place from which they came.

552. ——***Adoration of the Magi.*** Of the same general character as No. 554. There are eight panels under this number, all supposed to be by the same hand. They are rather sooty in colour and not the best quality of work.

Master of the Death of the Virgin. See Cleve, Juste van.

Master of Flémalle. See Master of Mérode-Flémalle.

561. **Master of Güstrow.** ***Legend of St. Anne.*** Attributed on the frame to Van Orley (1912). The work is in his style. The wings of an altar-piece, with many figures in action, attractive types, and considerable detail. The figures at back are more interesting than those in front. The colour is bright and the drawing in the left panel is well done.

785. * **Master of Mérode-Flémalle.** ***Annunciation.*** By the Master of Mérode-Flémalle the catalogue means the so-called Master of Flémalle. This picture is somewhat in agreement with the works given to the latter personality. The Madonna is a type corresponding generally to the Magdalen (No. 654) in the National Gallery, London, put down to the School of Robert Campin—the now supposed Master of Flémalle. The angel is very lovely, if a little sugary, as is also the Madonna. A very realistic home scene with an unusual interior. Look at the windows with their shutters at the back; and also the ceiling beams, the fireplace, the blue pitcher on the table, and the candlestick. It is naïve and true in every way—even in the sweet faces.

681. * **Master of Moulins.** ***Madonna, Child, and Four Angels.*** Full of tenderness and sentiment, as shown not only in the Madonna but in the angels. The drawing and painting are excellent and the colour with the gold effect at the back is attractive. Very interesting in its pathos. The supposed painter is thought by Mr. Fry to have been influenced by Van der Goes. Compare with the attributed Master of Moulins picture in the Louvre (No. 1005A). This is of a piece with it.

10. **Master of the Portraits of the Holzhausen Family.** ***Portrait of a Man.*** Put down in the catalogue as by the Master of the Portraits of the Holzhausen Family and on the frame attributed to Christopher Amberger. The latter attribution may be questioned and the first means little. It is a flat portrait, soft in drawing and in textures, with good colour and an interesting landscape.

159. **Master of the Kinsfolk of the Virgin.** ***Crucifixion.*** A gathering of strange, contorted figures, from the thieves on the crosses at the sides to the Mary Magdalene at the foot. The robes are stiff, the figures and horses thin and wooden, the landscape crude, but the total result is satisfactory as legend and decoration. The colour is bright and some of the robes are rich in pattern. The name of the painter comes from a picture in the museum at Cologne, showing the Kinsfolk (Parenti, Sippe) of the Virgin.

Master of Oultremont. See Claeszoon.

585. **Master of the Seven Sorrows of the Virgin.** ***The Family of Van de Velde.*** A slight, rather pretty Madonna, with a sharply folded gown, seated in a niche. Nicely done in grisaille and prettily surrounded by ovals containing scenes from the life of the Virgin. It is not great art. The panel was originally the reverse of the portrait group of the Van de Velde Family, but was sawed off and framed up separately. Who did the work is not positively known. It formed the wing of a diptych, the other wing of which is at Bruges. The painter's name was derived from the seven ovals containing the sorrows of the Madonna. The painter was identified by Waagen as a "Jan

Mostaert"—a pseudo-Mostaert—and by Hulin de Loo as Adrien Isenbrandt, a follower of David, about whose style little or nothing is known. The work belongs to the School of David, and that is, perhaps, as near as one can go with any certainty.

291. ** **Memling, Hans.** ***St. Sebastian.*** It has all through it the Memling sentiment as well as his fine feeling for the slim, attenuated form. The tall figures keep suggesting the figures of Thierri Bouts rather than of Van der Weyden. What a beautiful youthful figure that of St. Sebastian! Notice the fine rich reds of costume—the coat on the ground in particular. The landscape and the city at the back are very romantic. An early work. (Hung on a screen.)

292 } ——***Portraits of Moreel and Wife.*** Perhaps
293 } * painted as parts of an altar-piece, and now framed separately. Both of them excellent as early portraiture of a dignified and refined kind. The landscape backgrounds are charming, as is usually the case in almost all of this early work. These portraits are finer than the Memling portraits at Bruges.

294. ——***Portrait of a Man.*** Done in a similar vein and manner to the Moreel portraits (Nos. 292, 293), but possibly less well done as more perfunctory, and less interesting in the sitter, who is not of the attenuated, sadly serious kind, but heavy of jowl and thick of head. The outline is severe, the drawing of the face not very learned or cunning, the hair and foliage both rather coarsely done. Not in Memling's best style.

296. **Metsu, Gabriel.** ***The Collation.*** An excellent Metsu, done with a skill, a style, and a distinction

not always seen in his pictures. The white of the dress is well given, if a little high in key, and the skirt is excellent in drawing. Notice also the beauty of the silver bowl. It "jumps" a little, with the white skirt, but is very handsome. The room is perhaps too crowded. Terborch has taught us to expect space in a room as well as in a landscape.

299. * **Metsys, Quentin.** ***Legend of St. Anne.*** A large triptych with figures almost life-sized. The robes fall in large folds and the faces and heads are broadly conceived and drawn; for the hands, flowers, jewels, landscape, and ornate architecture, they are in the small, Flemish style in which the painter was reared and taught. The wings with the St. Joachim and the Angel and the Death of St. Anne are a little broader in method but almost of a corresponding character. The landscape of the St. Joachim (said to be by another hand) is harmonious; and the angel in the sky should be noted not only for beauty in the robe but for the actual feeling of flight in the winged figure. In the Death of St. Anne, the light coming in at the window is striking. The outside of the wings, showing the Repulsion of St. Joachim and the Offering of St. Anne, are very good in colour and fine in characterisation. The faces and hands of the central panel are much cleaned and the whole picture has been restored.

540. ——***Madonna and Child.*** A picture of no mean ability, with a magnificent robe filling the entire lower space, and architecture at the back in the style of the Van Eycks. The attribution to Metsys seems far-fetched, though it may be (as thought) in his early style. The Madonna's face is heavy

and wooden, while that of the Child is impish or animal in type. It is a fine picture, nevertheless. The same painter probably did No. 643, farther along on the wall. Something in the drawing of the heads in both pictures faintly suggests the Madonnas, now attributed (in the National Gallery and elsewhere) to the School of Robert Campin.

301. ——***Portrait of a Man.*** It is merely attributed to Metsys, but it really belongs nearer to Gossart. The blue eyeballs and the hands might be thought sufficient to give the first suggestion of Gossart. See Nos. 192 and 193. Attributed by some critics to Van Orley. It is a little pinched in the drawing, and besides it is hurt by the predominance of accessory objects.

643. **Metsys, Quentin.** (Attributed.) ***Virgin and Child.*** Probably by the same painter as the Madonna and Child, No. 540, put down to Quentin Metsys, but possibly an earlier work, as the catalogue suggests. The likeness between the pictures is strong enough to warrant a positive statement where the catalogue only refers vaguely to "certain analogies." This is straining at a gnat where, in other cases, with less reason, a camel has been swallowed without even a wink.

297 } **Metsys, Jan.** ***Susanna, and Lot and His Daugh-***
298 } ***ters.*** Both of these pictures are large, bleached out in the flesh, and have an affected elegance about them not too happy. There is some good drawing, but the Aertsen (No. 2), near at hand, quite bowls them over. The painter was a son of Quentin Metsys and influenced by Italian formulas. Both pictures are somewhat stained and hurt.

700. **Moretto da Brescia (Alessandro Bonvicino).** ***Portrait of a Gentleman.*** A handsome portrait if a little flat and stiff in the figure. The head is too precise in drawing for any of the great painters of the time. The eyes, ears, and mouth are slight, the figure large. Look at the hands. The fine landscape suggests a Bergamesque origin. Attribution doubtful. [Now (1913) under Bordone.]

Mostaert. See Claeszoon.

317. **Moro, Antonio.** ***Portrait of a Man.*** It is a fine type. The drawing is good if the surface is a bit too smooth. About its being by Moro, one is not so certain. There is more certainty but perhaps less interest in the Goltzius (No. 316), which is probably by Moro.

712. **Neer, Aart van der.** ***The Fire.*** Here is a luminist of early days, making studies and pictures out of light effects, and with excellent results. Notice the effect of the firelight along the housetops, up the river, and upon the clouds.

328. ——***The Burning of Dort.*** Not so good an effect as seen in No. 712, but interesting in its light upon the sky and upon the water.

531. **Netherland School, 15th Century.** ***Portrait of Barthélemy Alatruye.*** A harshly drawn picture of some archæological interest. Certain critics identify its supposed painter, Robert Campin, with the Master of Flémalle, and this portrait, with No. 532, are said to be from his hand. But both portraits are apparently old copies. Painted on a gold ground which has been regilded. Under this ground is something that looks like a coat of arms.

543. ——***Adoration of Shepherds.*** With some fine feeling if not good drawing or colour. A triptych with grisaille panels on the reverse of the wings.

545. ——***The Virgin among Virgins.*** A little crude in the landscape, wanting in envelope, and overcrowded with robes, but highly decorative in its flat placing of figures, its colours, its patterns not only of brocades but of leaves and fruits. Notice the arabesque of foliage at either side. How well it is done! Possibly the picture was painted by some distant follower of Gerard David.

677. ——***Portrait of Philippe de Clèves.*** As hard as iron in the nose, mouth, brows, and hands; but what force it has! And what colour! It is distinguished.

567. **Netherland School, 16th Century.** ***William the Norman.*** A substantial portrait with some elaborate architecture and a coat of arms at the back. Once attributed to Van Orley.

634. ——***Marriage of the Virgin.*** With a limited knowledge of drawing but a splendid placing of colours one against another. What colour the large robes at left and right make, and how they blend one with the other! Notice the open-air light and shade of the picture. A work that steps up from the miniature style of the early men to a breadth worthy of later art. It has some Italian influence showing in it and is attributed to the Italian School on the frame.

587. ——***Madonna, Child, and Saints.*** The architecture is ornate. The figures are of a rather lofty type. Bles influence is suggested in the figure at the right. It is questioned by some if it does not belong to

the School of Gossart. Others think it nearer to Coninxloo.

602. ——***Adam and Eve.*** The figures are well drawn though the modelling has been hurt by over-cleaning. It is an open question where the picture belongs. In some respects it is more German than Netherlandish.

570 } ——***Portraits of a Man and a Woman.*** The man's
571 } head is hard about the eyes; the woman's head is flat, with a stiff head-dress and flat black sleeves. There is good feeling about them both. With architectural niches at the back and charming little townscapes seen through the windows. Very sincere work.

574. ——***Portrait of a Woman.*** Put down on the frame to the "School of Van Orley," but there are difficulties in the way of establishing the picture's paternity. A handsome woman—probably a Magdalen—done with skill, care, and good decorative results. What good red and blue! The hands might prove a clew to its identity. The painter, whoever he may be, shows Italian influences.

591. ——***Adoration of Kings.*** It is pretentious in ornament and detail and is not well drawn or painted. It is a school piece of no great merit. The catalogue says it is a "copy or replica."

598. ——***John the Evangelist.*** A head possibly cut from a larger picture, and, possibly again, painted by some one in the School of Roger van der Weyden. It may be an old copy of a part of a picture only. Formerly attributed to Colin de Coter.

580. ——***Descent from the Cross.*** A triptych with a Betrayal and an Ascension in the wings. It has

some seriousness and feeling about it but is not inspired. The colour is a little cool, the drawing rather angular. Formerly thought near to Van Orley.

658. ——***François de Hertoghe in Adoration before the Virgin and Child.*** There is some Italian influence showing in the figures, in the bush at the back of the Madonna, and in the colour of the robes. The side panels of St. Francis and the Donor show well-drawn hands.

595. ——***Entombment.*** With a fine landscape and good colour. In its present hanging (1913) one can say little more about it, for it cannot be seen.

564. ——***Portrait of Louis II of Hungary.*** A truthful, if hard, portrait. The eyes and brows are rigid, but what a fine hat, cloak, collar, and chain! The colour is very good even in the background.

551. ——***Madonna and Child.*** The sentiment is charming and the colour excellent. What a pretty cottage under the trees! The whole landscape is fine, as well as the vase of flowers, the Madonna's jewelled collar, the banner at back, the red robe. The picture shows many Netherland influences.

566. ——***Portrait of Guillaume de Croy.*** A good head with exact drawing and black outlines. It is fine also in colour. Variously attributed to Metsys, Van Orley, and others. It is a school piece with indications here and there of having been done after some stronger work.

603. ——***Temptation of St. Anthony.*** Once ascribed to Herri met de Bles, perhaps on account of the owl on the cross-beam against the tree, but, as explained in the notes on Bles in the Vienna Gallery,

the owl sign is not to be trusted. The figures are graceful and the blue landscape picturesque, as, for instance, in the little church at the left. It is a marked picture in the figures placed, as they are, in relief on the blue-green ground. The landscape is in the style of the Patinir at Madrid. The figures are strong enough for a Scorel. See the Bathsheba at Amsterdam (No. 2191), attributed to Scorel.

572. ——***Portrait of a Member of the Decker Family.*** Formerly attributed to Antonio Moro, to whom it hardly belongs. A well-poised portrait with a coat of arms slightly out of key. Somewhat injured, but still a portrait of some note.

Netherland School. See also Flemish School.

699. **Noordt, Jan van.** ***The Tambourine Player.*** It starts out with a flourish of trumpets as though intent upon realising a masterpiece, but it hardly arrives. The colour scheme breaks down and the costume becomes oppressive to the small body within it. Formerly ascribed to Maes.

775. **Olis, Jan.** ***The Trictrac Players.*** A piece of good painting, fat in quality, and very easy in the brush-work. The drawing is a little hard in the table-cloth and elsewhere, but the colour is excellent, as also the atmospheric envelope and the scheme of (studio) light.

334. **Orley, Bernard van.** ***Portrait of Georges de Zelle.*** The portrait has elaborate accessories in the background that do not help the personality of the sitter. The face is the better part of the man; the hands are a little heavy. See also the Metsys (No. 301), done perhaps by the same hand.

335. ——***The Trials of Job.*** A triptych showing five panels—the outer sides of the wings having been sawn away and framed separately. The central panel gives very elaborate Renaissance architecture and a disordered flight of people. The latter suggests borrowings from Signorelli, Raphael, Giulio Romano. The drawing and foreshortening are not badly done. The left wing has an elaborate mountain landscape with Milanese or Paduan reminiscences. The right wing shows elaborate architecture and costumes. The outside panels present still further elaboration of costumes, architecture, and harsh figures. It is not an impressive work in any way and hardly agrees with No. 337, put down to the same painter. See also the Haneton triptych in this gallery (No. 559), also ascribed to Van Orley, but possibly belonging to the School of Metsys.

337. ——***Episodes in the Lives of St. Matthew and St. Thomas.*** The colour is pallid, the skies rigid, the trees mannered and patterned, the figures of some strength, the robes and trappings really fine. These are the wings of a triptych, and are probably workshop products and not by the same hand that did the central panel now in the Vienna Gallery (No. 765).

559. * ——***Mourning Over the Christ.*** A triptych of considerable decorative effect, and not a little feeling and power. The heads are well drawn, the grouping good, the colour acceptable. The donors at left and right are a little formal. The central panel evidently shows the influence of Leonardo, and perhaps of Quentin Metsys. It does not agree too well with Van Orley's other pictures. The wings

may be by a different hand. The work is known as the Haneton triptych. Formerly attributed to Colin de Coter.

339. **Ostade, Adriaen van.** ***The Herring Eater.*** This and No. 341 are both excellent in the large manner in which they are done. Ostade must have furnished some inspiration for people like Millet and Israels. These moderns are much like Ostade in seeing and in drawing.

357. **Potter, Paulus.** ***The Pig-Sty.*** Perhaps the only thing about this picture that is Potter is the signature, and that is false. Potter at no time in his short life painted with any such fat colour or ease of handling. The landscape and the sky, of themselves, should declare that they are not of Potter's doing. It is an excellent picture—entirely too much of a painter's picture for the painter of the Young Bull at The Hague. The high light on the second pig's head was a mannerism of Isaac van Ostade as well as of Potter. There is a similar picture, similarly treated, in the Louvre (No. 2513), and it is there rightly attributed to (and signed by) Isaac van Ostade, who also did this Brussels picture.

575. **Prévost, Jan.** ***Triptych of Adam van Riebeke.*** A triptych rather dull in colour but interesting in the history of early Flemish art. The drawing is, of course, severe, the faces rather pasty in the flesh colour, the robes free in their flow, the backgrounds very good. The centre panel only is attributed to Prévost. The wings are by another hand—said to be that of Pourbus.

365. **Ravesteyn, Jan Anthonisz.** ***Portrait of a Lady.*** A handsome woman with a large ruff. It is not

wonderful as art, though good, no doubt, as a representation of the model. The attribution to Ravesteyn is, perhaps, questionable.

367. **Rembrandt van Ryn.** ***Portrait of a Man.*** It is a commonplace portrait notwithstanding it is put down to Rembrandt's best period, say 1641. It lacks intensity, force, penetration. The workmanship speaks as plainly for the commonplace as the point of view. It is not drawn or handled with vigour, as one may see in the eyes, the nose, the mouth, the hand. Moreover, the shadow under the hat is not clear; and where it falls on the ruff it is muddy and painty and again not luminous. Notice also the painting of the glove and the ruff—the lack of "go" in the brush. Are we to believe that Rembrandt was doing such handling in the year 1641—the year before the Night Watch and the period of his maturity? And how very unlike Rembrandt that architectural frame! And that board at the back with his name signed upon it!

368. * ——***Portrait of an Old Woman.*** The catalogue puts it down as an "attribution" only, so one may venture to suggest it has little about it indicative of Rembrandt in 1654 (so signed and dated), or at any other time in his career. The blackish shadow of the forehead, neck, and sleeve should relieve it from the suspicion of Rembrandt even if the brush-stroke were not quite different. The picture is by Nicolas Maes, and an excellent portrait—quite as good as some Rembrandts. The drawing of the eyes and eyelids, the reddish flesh colour in the face and hands, the blackish shadow, the sharp white, the brush-stroke, all speak for Maes—Maes

before he began to paint hard, shiny portraits for money. The small, old woman with the pinched face and hands in the National Gallery, London (No. 1675), is by the same painter—Maes. For another Maes in this Brussels Gallery, done in the same style, see the note under "Dutch School," No. 617, a picture of an old woman lying dead in her shroud. This No. 368 is down in the catalogue under Fabritius. The catalogue says one thing, the label on the frame another.

371. **Reyn, Jean de.** ***Portrait of a Woman.*** A hard, porcelain-like portrait with an attractive personality for a sitter. The lines of white are disturbing, but the picture has interest and draws the eye.

386 } **Rubens, Peter Paul.** ***Portraits of Charles de***
387 } ***Cordes and Wife.*** They are early portraits by
* Rubens, and done with precise truth, but in no finical or fussy way. He has worked over the woman's dress because it interested him, and he has made it interesting to us; but he did not make it petty by overworking it. The woman's face is a little sad and the man's portrait is perhaps the better of the two, though it has not the charm of the former. The types are noble, with a patrician air that there is no attempt to conceal. Those who think Rubens could do nothing that was not gross or coarse might jot down a memorandum here. Both portraits are too much cleaned.

379. ——***Coronation of the Virgin.*** A large and bril-
* liant canvas done for the Récollet Church at Antwerp, and now out of place, out of scale, and almost out of its senses in this gallery. The Virgin is a fine type and the Christ and the Father are of lofty dignity. The colour is as brilliant as flame

in the red robe of Christ, while the robe of the Virgin is not only wondrous in hue but clings to her and reveals her figure beneath it. The largeness of the figures and the simplicity of the composition are very acceptable. The Madonna is the centre of an oval. Below, there is a grouping, a clustering of supporting cherubs, that comports well with the whole composition and helps out the oval at its base. Rubens probably designed and worked upon this picture, but was no doubt largely assisted by pupils. Since then the restorer has been at it, and without improving it.

715. ——***Jesus and Nicodemus.*** This is supposed to be an early Rubens, and is certainly extraordinary in the type of Christ as well as in the hotness of the colouring—something more pertinent to Jordaens than to Rubens. But the drawing and handling are those of Rubens rather than Jordaens. The picture is perplexing. Rubens started out with no such heat of colour as this nor with these types. Compare it with the early Rubens, No. 381, and notice the difference. It is possibly a school work.

378. * ——***The Assumption of the Virgin.*** Painted for the Carmelite Church in Brussels, where it could probably be seen to advantage. The Madonna is rising heavenward in that diagonal line of flight which Rubens knew so well how to use. The cherubs unite the Madonna with the group below indifferently well. The blue of the Madonna's robe is repeated in the blue of the sky. Below, the colours are warmer, taking their life from the figure in red. Next to it the yellow robe at the right is repeated in the beautiful Magdalen's robe at the left. A church picture of religious significance

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and force as well as a work of art—an extraordinary picture not only in its invention and painting but in its imagination. Compared with it, Titian's Assumption, for instance, seems less dramatic, less forceful, and Murillo's Immaculate Conception seems thin and weak. Here the movement is not simulated but quite real. Study that diagonal line of flight for a moment, in connection with the motionless figures on earth, and you will see that the Madonna throng is moving. Look at it from a distance. The picture was executed with the help of pupils.

381. * ——***The Woman Taken in Adultery.*** Done about 1612, and a good piece of characterisation. It is rather large in scale but not laboured work that we see in the heads of the accusers and the accused. Look at the benevolent head of the old man at the left who is pitying the woman and defending her. The head of Christ is less forceful. How well painted the slightly shadowed face of the culprit, the shoulder, the changeable silk sleeve, the black veil! What a play of reds and golds tempered by blues and greys and mauves is here! In almost every picture Rubens shows his mastery, though in these early pictures he is often exaggerated in scale or type. Painted on wood and somewhat over-cleaned, but still showing the hand of Rubens.

388. ——***Theophrastus Paracelsus.*** The head is massive and the hands are correspondingly so. A picture of good drawing and colour, but a little aside from the Rubens manner of working with the brush. The landscape does not indicate Rubens at all. It is called a Rubens copy of a picture

in the museum at Nancy. There is another version in the Louvre put down to Scorel. By the same hand there is a portrait at Antwerp (No. 402) ascribed to Van Dyck.

390. ——***The Virgin and Child.*** A slight and rather pretty picture, but graceful and with some charm about it. The arabesque of foliage and flowers is, perhaps, by another hand than the one that did the figures, though some Rubens follower may have done both.

375. ——***Martyrdom of St. Liévin.*** Painted in 1635 for the Jesuit Church at Ghent. The subject was of the ghastly kind desired by the Jesuits of the Catholic Reaction. That Rubens did not wholly enjoy it may be inferred. At any rate, he turned over much of the work on this canvas to his pupils. The drawing is heavy, rambling, questionable, and the handling thick and uncertain. There probably never was any fluid writing with the brush here. Even the design, from Rubens's own hand, is uneasy, excited, overwrought. Notice the heavy figure with the halberd plunging to the right. How clumsy the action! The movement of the angels, the flight of the putti do not relieve the heaviness or mitigate the general dulness of the work. It is not a good Rubens, though it has some bustle and movement about it and a wonderful prancing horse at the back. Not even the colour can atone for its theme or attract more than momentary interest. It is proper to add, however, that both Fromentin and Delacroix held high opinion of this work.

383 } ——***The Archduke Albert and the Archduchess***
384 } ***Isabella.*** These are portraits done for street dec-

oration in 1635, on the occasion of the entrance into Antwerp of the Cardinal Infante Ferdinand. Of course they are of large size and done hastily, but stand back at a distance and you will see that they hold well and are pictures of some force, though they were never intended for gallery exhibition. These people are more fully portrayed by Rubens in the St. Ildefonso altar-piece in the Vienna Gallery.

376. ——***St. Francis Protecting the World.*** Painted about 1633 for the Récollet Church at Ghent. In this picture Rubens has again used his diagonal line in composition, and with good results as regards the feeling of movement—the little angels reinforcing the line of Christ's figure. The colour is dull and the canvas greyed somewhat by restorations and repaintings. The drawing (notice the right hand of St. Francis or either arm of the Christ) is questionable in places. Without doubt, this canvas was much worked upon by pupils. The landscape is very different from No. 391.

374. * ——***The Ascent of Calvary.*** Done between 1634 and 1637 for the monks of the Abbey of Afflighem, some of the work probably being executed by pupils of Rubens. The surface is now hurt by restoration, and brilliancy of colour is no longer in evidence; but the Rubens part of it, the composition, is still there and is very effective. Here Rubens has used his diagonal line with good results in giving the upward surge and push of the cavalcade. The procession is really going up a mountainside and not ascending a pleasant little hill. The movement of it is tremendous. The diagonal line is repeated in the thieves at the bottom. St. Veronica

with the handkerchief is beautiful in face, robe, and attitude. Above her the Madonna in blue is now dim. What riders at the top with their swaying banners against the darkened sky! It is a good composition, but unfortunately is now much hurt.

377. * ——***Adoration of the Magi.*** Rubens painted this theme a number of times, this Brussels picture having been done about 1615 for the Church of the Capuchins at Tournai. It was painted nearly twenty years earlier than No. 374, which may account for the brighter colour, clearer light, and more luminous shadows. The Madonna is younger and slighter than in his later work. The Child is the centre of the composition, and everything in the picture pays allegiance to him in line, light, colour. Notice the circle of figures about the Child, clothed in brilliant reds, blues, golds, greens, silver-greys, maroons—all hues. It is a rainbow of colour. Notice again the gold robe of the kneeling king, the greenish robe of the negro attendant at the left, or the white turban of the black king at the right. The crowded balcony at the top is merely an adjunct, but there are strong heads among those looking on. The inset of the whole group and the shadowy envelope of air are given with subtlety and truth. It is a fine picture, though perhaps not up to the version of the same picture at Antwerp (No. 298). This Brussels picture is now considerably injured, notably in the Madonna's face, neck, and hands.

391. ——***The Chase of Atalanta.*** It is not believable that Rubens did such landscapes as this, and the concurrence of gallery attributions does not con-

vince or signify. Rubens was a draughtsman and a craftsman, and this picture shows neither the one nor the other. Look at the figure of Atalanta in red. No matter how careless the sketch, Rubens never drew such a figure. The landscape is just as bad. The light is false and spotty, the shadows brown and forced, the foliage woolly, the ground spongy. The tree trunks are not drawn; the foliage and the sky are of the same texture. The same landscape appears again and again in European galleries, always defective and unbelievable, and always put down to Rubens. This picture is by some pupil or follower, though it has been identified as No. 31 of the Rubens Inventory. For the true Rubens landscape, see No. 861 at Vienna, or perhaps No. 2924, the new Rubens in the National Gallery, London.

798. ——***Portrait of Helene Fourment.*** It is not a good portrait and possibly Rubens did not do it. The eyes are curious in drawing, the hair does not belong to the head, the feathers are rather ineffective, the cap is superfluous and does not fit on the head, the figure seems somewhat guessed at, and the nose is a bit hard. It is freely and sketchily painted, the background just rubbed in, the colour excellent. Possibly a Rubens sketch, but more likely by some one of the school making a school copy.

392. ——***Wisdom Victorious Over War.*** A sketch that has all the vigour of first inspiration. How well and swiftly it is handled! How it is drawn! And what colour!

382. ——***Venus at the Forge of Vulcan.*** The right side of this picture, showing the goddess and her

nymphs, is the only part by Rubens, and even that has suffered from restorations. The Vulcan and Cupid are modern work, as the catalogue tells us. A sawn-off portion of the original is now in the Dresden Gallery (No. 958). The nymphs are very fine in form—the one with wheat in her hair, for instance. Also the satyr below is well drawn in neck and shoulders. The Venus is hurt, and how much of the figure is now Rubens, and how much modern work would be difficult to determine. The two nymphs and the satyr make up the picture, and they are very good work by Rubens's own hand. Look at them closely.

380. ——***The Dead Christ on the Knees of the Virgin.*** Nothing but the design indicates Rubens in this picture. There is not now a stroke of his brush to be seen on the canvas. The colour is dull, the drawing shallow, the painting that of a commonplace cleaning-room factotum. It is practically ruined.

400. **Ruysdael, Salomon van.** ***Landscape.*** It is a small work with more life and spirit about it than one usually sees in Jacob van Ruisdael's canvases. Perhaps that is why the catalogue considered the attribution to Jacob van Ruisdael doubtful and gave it to Salomon. The foliage and tree drawing are certainly different from the average Ruisdael.

402. ——***The Ferry.*** To be compared with Kessel's landscape (No. 776), to demonstrate how weak in the trees, the sky, the ground this pretentious Salomon van Ruysdael really is. Notice that the trees are thin as a knife blade and that the points of land float as readily as the boats. Apparently there is no sense of reality about it.

762. * **Scorel, Jan van.** ***The Last Supper.*** An odd picture in its putting together of several subjects, but full of good drawing and workmanship. The figures at the supper are not refined; they are coarse types but have strength. The colour seems just as strong as the drawing. There is no marked charm, but a good deal of force. Even the cupids below and the architectural figures at the top have force. The architecture is ornate. The small figures at the side have the same grip upon us as those in the circle.

27 } **Seisenegger, Jacob.** ***Portraits of Maximilian***
28 } ***and Anne of Austria.*** Very charming portraits.
* They are fine in a golden colour and just as fine in their characterisation. Notice the little girl holding the bird. Other versions of these portraits are at The Hague. The attributions to Seisenegger are not too convincing, though nothing more acceptable has been offered.

439. **Snyders, Frans.** ***Studies of Deer Heads.*** These sketches and studies seem much better than Snyders's finished work. They have life about them and the verve of first inspiration in the painter.

437. ——***The Deer Hunt.*** A large and important picture with some life to it, but with a blue-slate colouring anything but agreeable. The handling is dry and wiry. The landscape is attributed to Wildens.

796. **Spagna, Lo.** ***Madonna, Child, and Donors.*** It is rather hard in line and flat in modelling, but has good colour. There is not too much suggestion of Lo Spagna in it. A recent acquisition.

445. **Steen, Jan.** ***The Rhetorician.*** A large Steen with some good work in it—as there always is in

his pictures—but it is not a great effort. The woman is well done, as also the man reading. On the contrary, the curtain, the background, the flowers, and all that are poor rubbish. Steen is not well shown in this gallery, though No. 446 has some free painting in it.

457. **Teniers the Younger, David.** ***The Kermesse.*** An unusually large Teniers but of rather poor quality. He was not different from some other painters in that his small things are to be preferred to his larger efforts. See, for example, Nos. 461 and 456.

460. ——***The Farmhouse.*** Another very large Teniers. But did the son do it or the father? The two are much confused in the galleries.

456. * ——***The Village Doctor.*** An excellent Teniers. The painting is exceptionally good and the colour is really very fine. What a facile brush he had! But it was not so wonderful as Brouwer's brush, which Teniers very much admired. See the Brouwers in this gallery (Nos. 77 and 78).

462. ——***Portrait of a Man.*** A small, Terborch-like portrait with a well-handled landscape at the back. Notice the trees and sky. How simply the man stands and how well the blacks are painted! It is good work.

463. **Terborch, Gerard.** ***Portrait of a Man.*** The picture, though well drawn in the face, is too slight and sweet for Terborch. It comes nearer to the Gonzales Coques of No. 113 in this collection, shown in another room. See the note on Coques herein. Both pictures are on copper.

706. **Tiepolo, Giovanni Battista.** ***Immolation of Polyxena.*** A fine piece of colour with an attempt at a Paolo Veronese composition. It has the look of school work but may be genuine enough.

665. * **Vermeer (or Van der Meer) of Delft, Jan.** ***The Man with the Hat.*** This picture was signed and dated as a Rembrandt, 1644, was then passed on to Maes, and is now thought by Dr. Bredius to be a Jan Victors. But look at the picture for itself and you will see in it a very positive piece of portraiture, very fine in its blacks, its white ruff, its lighting, its bluish shadows, and in the character of the plain Dutchman with protruding lips and sad eyes. It is an excellent portrait. The workmanship is not positively that of any well-known master. The doing of the lips and eyes, the blacks, the white ruff, the hand, the glove seem to point to Vermeer. And, aside from this, there is a spirit, a feeling, a quality that seem in accord with the Vermeer at Budapest (No. 456) and the Head of a Girl at The Hague (No. 670).

713. ——***Portrait of a Man.*** The superficial likeness between this portrait and No. 665 is misleading. This has not the same handling or technique, and not at all the same spirit or quality. It is much more commonplace and yet is not in itself a commonplace portrait. It is very well done, very effective, but not in the same way as the Vermeer (No. 665). The point of view and the man behind the brush here are less sensitive, more conventional and matter-of-fact, and yet alive, alert, capable. The shadows are blackish in the hair and the hat is rather sharp-edged. But an interesting portrait. Attributed at one time to Simon de Vos.

493. **Vermeyen, Jan.** ***The Micault Triptych.*** A work of interest and some positive power. The faces and figures are not only unusual, but forcefully done and realistic in the type. The colour is odd but very good. The side panels show donors excellent in character. The central panel is evidently much restored. The attribution is only a guess. Formerly it was put down to Heemskerck, then to Coxie.

496. **Veronese, Paolo Cagliari.** ***Juno Bestowing Wealth on Venice.*** A ceiling piece now seen at the wrong angle of vision, and entirely out of place, but still making a show of decorative colour. A Veronese workshop piece.

503. * **Vos, Cornelis de.** ***The Artist and His Family.*** Not as good as a Rubens, but it is well done and painted with a free brush. The colour is excellent. Notice how interested the children are; also the painter himself with his intensity of look. It is De Vos at his best, perhaps. Another picture of the children in the Berlin Gallery (No. 832).

683. ——***Portrait of Jean Roose.*** It is a little flat in the modelling of the face, otherwise it is as good portraiture as may be found among the Rubens followers. It is better than the Van Dyck (No. 162) hanging near by.

688. **Vos, Martin de.** ***The Anselmo Family.*** A very decorative portrait piece, but not too successful in its setting and atmosphere. It is flat. The faces are wooden, the flowers tin-like. The colour is not bad.

722. **Vos, Simon de.** ***Portrait of Isabella Roose.*** It is by no means an inferior work. The drawing is

a little lax in the lady's jaw and throat, but the body, the life, and the character are there. How well the red and the white are given! The work is Rubensesque in the hands. Formerly attributed to Quellyn.

650. **Weyden, Roger van der.** ***Madonna and Child.*** Quite a lovely landscape seen through the window, but the figure is not very well done. Attributed formerly to Gossart, to Bouts, and now to Van der Weyden. Similar versions elsewhere. It is probably school work.

667. ——***Madonna and Child.*** With very sharp drawing and something too much of cleaning, which emphasise the sharpness of the outlines. It seems to have analogies with No. 650, but in reality the workmanship is different. Put down formerly to Bouts, but no one knows who did it.

190. * ——***Chevalier with an Arrow.*** A little picture, but it has much distinction and character. It is an early masterpiece full of honesty and frankness. The handling is small and thin, the drawing exact and precise, the modelling rather hard. The red cap, the arrow, and the collar are decorative. It may be by Roger, though it is not much like the Charles the Bold at Berlin (No. 545) or the Philippe de Croy at Antwerp (No. 254), assigned to Roger. They are all primitive portraits of fine quality. Some critics give this one to Van der Goes, but they might as well give it to the man who did the red-capped Bouts in the National Gallery, London (No. 943). No one knows its painter, but every one has a guess about it.

516. ** ——***Pietà.*** The drawing is harsh, the modelling hard, but there are beautiful depths of colour in

the blues and reds of the robes as also in the sky. The Magdalen, with her stick-like hands, is lovely in her intensity of grief. The whole picture is full of pathos and tragedy, with its sunset sky fire-hued, as though the world were coming to an end. The rainbow glow is like a huge aureole across the background. And what a fine, simple landscape! It has not, perhaps, the cleverness of the new Van der Weyden at the Louvre or the strength of the Descent at the Escorial, but in pure, gem-like quality, in pathos, in feeling it is the equal of any of them. The attribution has been doubted, but the quality of the picture speaks it by a master hand, and there is every reason to believe that hand was Roger's. It is a lovely picture.

530. **Wynants, Jan.** ***Landscape.*** A broad landscape of rivers and mountains with good colour, light, and clouds. But Wynants is never profound. He seldom goes beneath the surface.

557. * **Zittoz, Michiel.** ***Portraits of Philippe le Beau and Jeanne de Castille.*** Both portraits have an extraordinary colour quality about them, with fine clothes and charming landscapes. How very decorative! And yet they were probably excellent likenesses and portraits. How well they stand! How severely simple, yet truthful, dignified, commanding! Originally the wings of a triptych. They have been attributed to Bouts, Van der Goes, Gossart, and others. They are now given to a man named Zittoz, whither one cannot follow the catalogue. The figures on the backs of the panels are of minor interest.

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ANTWERP MUSEUM

NOTE ON THE ANTWERP MUSEUM

Nearly half of the Royal Museum at Antwerp is devoted to nineteenth-century pictures. They are not our quest at present, but the student should look at them, for they illustrate modern tendencies in Belgian art. The old masters of Flemish art are gathered together in the south rooms, and these, with Rubens and the later Flemings, form the bulk of the collection. There are some notable examples but not a complete representation. The Madonna near a Fountain, by Jan van Eyck; the pictures by the Bruges School; the portrait of Philippe de Croy, by Van der Weyden; the Holy Women and Jewish Judge, by David; the Spinelli portrait and the Singing Angels, by Memling, are illustrations to the point and really wonderful pictures besides. The later men are also well shown—for instances, Metsys, with his great masterpiece, the triptych of the Deposition; Herri met de Bles, in several splendidly costumed figures; Gossart, in portraits; and the Netherland School in a score of pictures that no one can positively place or identify. By Aertsen there is a great Crucifixion, by Beuckelaer several still-life pictures, by the Brueghels a roomful of pictures that need careful study to reconcile them with the Brueghels at Vienna.

Antwerp was the stamping-ground of Rubens and Van Dyck, and one naturally turns to the museum for their pictures. There are many Rubenses, and among them the famous Adoration, the equally famous Coup de Lance, the Last Communion of St. Francis, the Dead Christ. Van Dyck is less strikingly shown. There is an excellent Christ on the Cross and a number of figure pictures, but we miss his best portrait work. Jordaens, too, does not appear so astonishingly as at Brussels, whereas Van Veen is seen in many huge canvases. Of foreign schools there is no attempt at either fulness or completeness of representation. The Italians and Germans are practically not present, and even the Dutchmen, with Hals and Rembrandt at their head, are seen in only fair examples.

The catalogue (1912) is in French, and has full notes giving the history of each picture. In matters of attribution it is candid as well as scholarly. There is a fine collection of photographs and engravings after Rubens and Van Dyck on the ground floor. Photographs of the principal pictures in cheap book form are for sale at the doorway, and are valuable to the student for reference and comparison with works in other galleries.

In addition to the museum the student should visit the cathedral to see Rubens's Raising of the Cross and Descent from the Cross, as well as his Assumption of the Virgin; also St. Jacques for the Rubens in the St. George Chapel. If the slightest opportunity offers,

Bruges and Ghent should be visited. There are important examples of Jan van Eyck, David, and Memling at the Bruges Museum, and of Memling at the Hospital of St. John. The Van Eyck altar-piece is at Ghent. Flemish art will not be well understood unless the pictures at Bruges and Ghent are seen.

ANTWERP MUSEUM

851. * **Aertsen, Pieter.** ***Crucifixion.*** A triptych with a St. John (No. 853) at the right and a Baptism of Christ (No. 852) at the left. A work of power from beginning to end. The figures everywhere are living, moving beings possessed of dignity and even majesty. Look at the woman at the foot of the cross and the splendid figure of John in red. And notice also the gambling soldiers at the right, the movement of the horses at the back, and that great, rocky landscape beyond. The St. John in the right wing, with blue eyes and red robe, is really wonderful. There is a tang of mannerism here that might easily become ridiculous, but it stops in time. The colour has the same strong quality as the drawing. And for a quiet touch in it all, see the donor at the left kneeling before that beautiful green table, from the cloth of which hangs a coat of arms. How fine that cloth and coat of arms!

862. * ——***The Way to Calvary.*** The figures, the groups, the push and shove and crowd of them are excellent. What a drive forward! What types! What a wild sky! A strange work full of powerful colour as well as massive drawing. The twist and swirl of the roads are in the sky, the air, the people.

864. ——***Market Scene.*** Here is Aertsen doing his usual still-life work with figures and market truck,

but after the altar-piece (No. 851) he seems simply brutal and without imagination. But he is always a strong draughtsman and a good painter. These heads and hands are harsh but powerful. The colours are not sweet, they are like trumpet blasts. Look at the reds or even the grey of the sky for strength. And for still-life, what better could you ask than that basket of apples at the right? A replica of the picture is in the Brunswick Museum.

3. **Angelico, Fra.** ***St. Romuald.*** A slight affair with a suggestion of landscape rather pleasing, because, while intended to be symbolic, it is, in a large sense, realistic. It is possibly not by Fra Angelico. The figures, types, trees are hardly his, but rather those of some follower.

4. **Antonello da Messina.** ***Christ on the Cross.*** With an Italian landscape and a distant view of a lake. An Antonello rather hard in drawing, somewhat angular in the drapery, and dull in colouring. The landscape is the most interesting part of it. The figures are fairly well done, especially the thieves, but the Madonna and St. John are not removed from crudeness nor the landscape from a juvenile regularity. Not unlike a similar subject in the Frick Collection, New York, ascribed to Antonello, possibly because of its likeness to this picture. Both pictures may be accepted with reservations unless they be regarded as very early works.

386. * **Antwerp School.** ***Crucifixion.*** The drawing is not very different from that in the so-called False Gerard van der Meire (No. 383). In fact, the two pictures are not far apart, but this Crucifixion is

finer in colour and perhaps stronger in sentiment. The figures are quite beautifully grouped, and held together by air, light, and colour, as well as by linear location. What excellent colour in the group of women! Notice the last one at the left with a blue robe cast against the blue sky! And what massed bulk and body in the men at the right with their blue helmets again cutting the blue sky! There is a suggestion in the women and St. John that the painter is a follower of Roger van der Weyden or perhaps came out of the Robert Campin workshop with Van der Weyden. Catalogued (1912) under the False Gerard van der Meire, but the painter is still in doubt.

628. **Backer, Jacob Adriaenz.** ***Portrait of an Old Woman.*** A little conventional but thoroughly respectable as portraiture. The head and hands are well done. It is in Backer's Rembrandtesque style, which often proved very deceptive. Close analysis, however, discloses shortcomings.

869. **Balten, Pieter.** ***Christ Exposed to the People.*** In style, colour, and theme akin to the Brueghels, but not so well done as their work. See also No. 811 in this gallery.

262. **Benson, Ambrosius.** ***The Deipara Virgo Announced by the Prophets and Sybils.*** A picture of rather odd composition, with some good drawing in the hands and faces, but with no great force or spirit about it. The colour is not bad although the red at the left is rather "jumpy." The figure of the woman at the right in the spotted fur appears again in the picture No. 264, put down to the same hand. Benson is another Netherland painter whose spirit seems just now to be seeking his long-

lost and mis-attributed pictures. This is supposed to be his masterpiece. Waagen attributed it to Jan Mostaert.

10. **Berchem, Claes Pietersz.** ***Italian Landscape.*** A large landscape with good air, light, and colour. It is a conventional composition like those of Both, but nevertheless acceptable, respectable, decorative, and quite as true as Claude or Poussin or Ruisdael.

858. **Beuckelaer, Joachim.** ***The Prodigal Son.*** A familiar Beuckelaer scene of a kitchen with the cook, the meats, vegetables, and other still-life. Look at the sturdy quality of the cook, or the woman with the glass, or, for that matter, at the chickens or the beefsteak. What a power, both as draughtsman and painter, this man is!

814. ——***Fish Market.*** This performance seems weaker and tamer than No. 858 as regards the men and women. They are too pretty. But the fish are positive enough in their painting.

863. ——***Amourette.*** It is not of the same quality as No. 858. The basket and eggs are fine but the figures are a little flimsy for Beuckelaer.

857. * **Bles, Herri met de.** ***Decapitation of John Baptist.*** With beautifully gowned ladies, possessed of great dignity and loftiness of carriage, coming up from the left. The figures and robes are quite superb, as also the colour and the architecture. It is better done than the picture at Munich (No. 146) by the pseudo-Bles. See the note about this picture. The same man may have done both pictures. No. 857 is in perfect agreement with Nos. 208–210 in this gallery. They are remarkable pictures. The landscape here is not like Patinir.

649. * ——***Crucifixion.*** A triptych with a Road to Calvary at the left and a Resurrection at the right. The figures are tall and have much swing and action. They are excellent in robes and most satisfactory in colour. Notice the Magdalen in the centre and the tall, thin figure of Christ with the waving red drapery in the right wing. The drawing is distorted and at times rather bad. Nothing of Patinir in the landscape. The whole picture is like the Munich example (No. 146), which is generally put down to the pseudo or spurious Bles. In the catalogue of 1905 this picture was under the name of Claeissens. See also No. 857.

208 } 209 } 210 } * ——***Adoration of Kings.*** A small triptych on a stand, with St. George in the left wing and a donor in the right wing. Full of graceful figures in ornate costumes, with much splendour of colour, architecture, and landscape. Notice the beautiful patron saint back of the donor. Her face and head-dress are the same as those of the Salome in the Netherland Master No. 630c at Berlin. The Madonna type is almost the same as in the Munich picture (No. 146). Yet this picture seems by a different hand from the Munich picture. It is in accord with the Madrid picture (No. 1361) and in landscape agrees with the Vienna pictures put down to Bles. It must be accepted as the true Bles whatever others may be by the false or pseudo-Bles. On the reverse of the picture there is a Madonna and angel in black and white, with odd figures and mannered drapery. There is just enough eccentricity about this painter to make his pictures interesting. He was probably influenced by Gossart, Patinir, and even Bosch. Strangely enough, there are at times reminders of Cornelisz van Oostsanen in him.

812. **Bol, Ferdinand.** ***Double Portrait of Man and Woman.*** A large Bol, pretentious in colour and extravagant in costumes, with rather slim results as art. It is weak all through and does not represent the painter well.

25. **Bosch, Jerome van Aeken.** ***Temptation of St. Anthony.*** With the usual catalogue of horrors but without Bosch's good handling and colour. An old school copy like similar work at Brussels and Amsterdam.

840. ——***The Scourging of Christ.*** Large figures in the style and with the types of Bosch, painted in flat patches of colour, after the Bosch formula. The drawing is coarse and the whole work rather commonplace. Look at the drawing of the donor at the left or of the figures above him. It is hardly of Bosch quality.

26. **Both, Jan.** ***Landscape.*** The distance has some charm about it and the light and air are fairly good. It is a warmed-up Claude, better done than a Claude, perhaps, but not so imposing.

541. **Bouts, Albert.** ***A Canon.*** Somewhat hurt and probably always a little eccentric (to modern eyes), but with such honesty of purpose and simplicity of means as to command respect. The eyes and eyelids are rather primitive, the dress is overaccented in the high lights, the hands are harsh but true. How well the head and ear are drawn! And what a lovely suggestion of a mountain garden seen through the window! The attribution is questioned in the catalogue.

223. ——***Nativity.*** Probably painted under the influence of Van der Goes (specifically the Portinari

altar-piece in the Uffizi, Florence), with some excellent colour and good sentiment. It is rather well drawn, has charm in the upper angels, with good figures at the back, and a good landscape. The attribution may be correct though it seems somewhat beside the mark. It suggests a closer follower of Van der Goes than Albert Bouts.

558. ——***Holy Family and an Angel.*** Fine in colour. Notice the cloth at the back and the little landscape. The Madonna is charming. Compare the hands, the colour of the robes, the trees with those in No. 223.

28. **Bouts, Thierri (or Dirck).** ***Madonna and Child.*** The attribution is contested, as is the case with most of the primitive pictures of the Netherland School just now. The picture is, nevertheless, good to look at although it seems far removed from Bouts. What handsome blue-green velvet and what a good suggestion of a wood at the back! The Madonna and Child are a little dull and heavy. The type of the Madonna appears in pictures attributed to Memling and Van der Goes as often as in pictures given to Bouts.

880. **Bril, Paul.** ***The Hold-Up.*** With good movement in the horsemen and an excellent landscape. "Attributed" to Bril, which means that there is no great certainty that he did it.

897. **Brouwer, Adriaen.** ***The Vagabond.*** What a good piece of colour! And what good painting! The catalogue says "in the manner of Brouwer," which means that it is not particularly well drawn. But no matter; it is interesting.

642. ——***Card-Players.*** Not so satisfactory as No. 897, though here the catalogue does not question the

attribution. Though better drawn and more freely handled, it is not so good in colour as No. 897.

777. * **Brueghel, Peter the Elder (Peasant).** ***Sermon on the Mount.*** What a gathering! What a crowd! What a conception! What odd drawing and flat painting—the colours being placed flatly against one another and relieved only by their value! The man is harsh, grotesque, almost a caricaturist, but he has a wonderful technical method and a colour sense of no mean proportions. This picture is said to be a copy by "Hell" Brueghel after a lost original by "Peasant" Brueghel, but it is no "copy" in the ordinary sense, being done by the son who inherited and was taught the skill of the father. Whoever painted the picture, it is well done. See the notes on the Brueghels in the Vienna Gallery.

776. ——***Enumeration at Bethlehem.*** Another version, and not a very good one, of pictures at Brussels attributed to Peter the Elder and Peter the Younger. It is by the painter of No. 832, called here Brueghel III with a query. It is possibly not a copy but an original work.

847. ——***The Three Kings.*** A version of the distemper Adoration at Brussels (No. 778), by Peasant Brueghel, in which there is apparently a following of Jerome Bosch.

645. * ——***Visit to the Farm.*** To be studied for its remarkable drawing. It is astonishing, whoever did it. Apparently by Peasant Brueghel as attributed.

807. * **Brueghel, Peter the Younger (Hell).** ***The Wedding Procession.*** With fine figures in an ex-

cellent landscape. The figures are patch-painted like those of his father, Peasant Brueghel, and his colour is only less wonderful than that of his father. What types! And how they move down the road! The son should not be passed by in this case.

872. ——*Flemish Proverbs.* This is by the painter of the Beggars, in the Louvre (No. 1917)—that is, the Elder Peter, not the Younger.

31. * ——*The Way to Calvary.* It will bear much patient study for all its oddity of conception. The figures are excellent and the painting is flat painting of great skill. And what good colour! Follow the figures up to the hill of Calvary.

832. * ——*Massacre of the Innocents.* Another strange northern conception of a biblical subject by a painter of technical excellence as yet unappreciated by public or artists. This picture is good work, notwithstanding the fact that it may be a free copy of one of the pictures of Peasant Brueghel. See No. 80 in the Brussels Museum.

255 } **Bruges, School of.** *Madonna in a Church.* The
256 } attribution of the catalogue is perhaps as near as one can go with certainty. Naming it a Jan van Eyck or a Memling, or giving it the name of any other well-known master, would put a strain upon probability. It is too large in treatment (for all its small dimensions) for Jan van Eyck and not emotional enough for Memling. It was said at one time to be a replica of a lost original, which is also something of an over-draft upon the probable. It is now said to be a free copy of No. 525c in the Berlin Gallery. The drawing is occasionally a little odd and thin, as in the vase of flowers or the archway with two angels at the back, or the mar-

ble figures in the niches. And it is hard and spotty in the high lights. The robes and the crown, however, are handsomely done. The Donor (No. 256) is probably by the same hand as No. 255 but has less of the copy look, especially in the cushions and draperies.

530. ——***Salvator Mundi.*** Probably by the same hand that did Nos. 255 and 256. Notice the odd drawing of the halo and the accented knuckles of the hand. The Donor opposite (No. 531) is somewhat inferior and is probably the work of some assistant. Notice that the hands are different from those in No. 530. The face has been retouched. Formerly attributed to Memling.

535. ——***Madonna and Child Enthroned with Angels.*** Rich robes and graceful lines show in the angels right and left, but the drawing is coarse. It is a little pretentious. The picture has been attributed to half a dozen different painters with some possibility in several instances. See the catalogue note.

461 } **Bruyn, Barthel.** ***Portraits of Man and Woman.***
462 } With excellent heads, hands, and robes. Notice the fine colour in the woman's portrait and the powerful head of the man. What a very decorative diptych these portraits make! And how fine they are in spirit and truth! They must have been very sincere people.

526. ——***Portrait.*** A small portrait of a confident-looking young man at a window-ledge. It is well done though a little rambling in the drawing of the eyes and nose. The hands are restless.

767. * **Cappelle, Jan van de.** ***Marine.*** It has great peace and stillness about it, produced by the flat,

horizontal lines of the composition and the smooth handling. It is fine also in light. Notice the big craft at the left—how easily it is painted. Cappelle was one of the best of the Dutch sea painters, and here is one of his best pictures.

464. * **Cleve, Juste van der Beke van (Master of the Death of the Virgin).** ***The Three Kings.*** With much colour-splendour and some good drawing and painting. The costumes of the kings and the Madonna are gorgeous, and the details of jewellery and gold filigree are elaborately wrought out. The background landscape is full of small figures. Attributed to Dürer, Van Orley, Patinir, Van Cleve the Fool. No one knows its painter. A picture by any name or no name will show its beauty if it have any.

33. **Clouet, Jean (called Jannet).** ***The Dauphin—Son of Francis I.*** A fine little portrait in a half-Holbein, Henry-the-Eighth pose, with a clear outline and excellent colour. A beautiful work with feeling and frankness in its doing. It is, no doubt, an original, and possibly, but not certainly, by the elder Clouet. The Clouets are much mixed up, and many pictures of this kind are now given to them. This portrait at one time passed as a Holbein and has since been attributed to Corneille de Lyon.

559. **Cornelisz van Oostsanen (or van Amsterdam), Jacob.** ***Portrait of an Old Man.*** With hands that are angular but active. The face is hard but full of dignity. Strange that a man who could paint flesh so hard could paint fur so soft as that of the collar. The coats of arms are not well placed and are disturbing.

523. ——***Madonna and Child with Donors.*** A triptych done with similar types and in a style similar to that of Cornelisz van Oostsanen. It may be by him. There are good heads, hands, and costumes showing in the donors. The Madonna and the angels seem weaker in drawing though rather attractive in sentiment. A uniform landscape spreads across the three panels.

543. **Corneille de Lyon.** ***Portrait of a Young Nobleman.*** With more of Dutch than French workmanship about it. A swashbuckler of the time, and well characterised. Somewhat stained, and doubtless hurt by having at one time been placed in an oval frame. The trace of the oval is still apparent.

546. ——***Portrait of a Young Man.*** Probably by the painter of No. 543, whoever that person may be. A little freer in the handling of the cloak, for which an old restorer may be responsible. There are good backgrounds in both panels. Corneille de Lyon is a somewhat shadowy character thus far in art history, but at present he serves as a convenient peg upon which to hang questionable Clouets.

42. **Cranach the Elder, Lucas.** ***Adam and Eve.*** With an awkwardness that is graceful, paradoxical though it may sound. Even the apples are awkward and oblong in drawing, but quite charming, nevertheless. The figure of Eve brings to mind Baldung's allegorical figure of Wisdom at Munich (No. 1440).

43. ——***Charity.*** Possibly not by the painter of No. 42. The modelling is larger, the outline sharper, the colour warmer, the trees, leaves, and fruit

different. The bush and landscape at the back are both of them interesting. Probably a Cranach school piece. Somewhat repainted.

53. **Crayer, Gaspard de.** ***The Prophet Elijah.*** A smooth and rather weak picture, but not bad in general effect. All the followers of Rubens fell down when it came to handling his large types. They had neither his mental grasp nor his supreme skill of hand; but they were very good craftsmen, and at times painted work superficially like that of the master.

657. **Cuyp, Aelbert.** ***Portrait of a Boy.*** A fine little portrait which formerly passed as a Koninck—perhaps before Koninck as a Rembrandt. It is now put down to Cuyp, but it will not be allowed to rest there. It is very well done though perhaps a little sweet in its colour and surface.

179. * **David, Gerard.** ***The Holy Women.*** With some expression of grief and sincere feeling. The robes are beautiful in colour—colour which is well maintained in value under both light and shadow. The robe at the left is peculiarly beautiful in pattern and the head-dress is ornate. The drawing is a little hard in both face and hands as well as angular in the drapery. There is a good suggestion of landscape. It is the left wing of an altar-piece and was once attributed to Gossart. Injured by cleaning and retouching.

180. * ——***Jewish Judge and Roman Soldiers.*** The heads are rather strong in spite of cleaning. A man with a splendid robe rides a blue-trapped horse of Flemish breed—the horse, of course, being ridiculously small and inadequate. The grouping is close and

not subtle, the drawing in the hands not very good, the colour excellent. Right wing of an altar-piece and companion to No. 179. Also attributed at one time to Gossart.

47. ——***Madonna and Child.*** This is put down as an old copy, but the student should look it over carefully, because he will find this type, subject, and treatment at Berlin (No. 608) under Patinir, at Madrid (No. 1613) under Patinir, and elsewhere under Isenbrandt. The men are confused. No doubt they were closely related, but apparently their styles are not well known, to judge from the various attributions.

666. **Dietrich, Christian Wilhelm Ernst.** ***Portrait of a Man.*** A Jewish character (with a turban) that looks very like the Saul in the picture attributed to Rembrandt (No. 621) at The Hague Museum. If they are the same model it might cast some light on either or both pictures. But Dietrich, who was an eighteenth-century German imitator of Rembrandt, was probably here following some Rembrandt School model.

402. **Dyck, Anthony van.** ***Portrait of Jan Malderus.*** A rather good portrait that doubtless came out of the Rubens workshop, but has small indication of Van Dyck about it save in the academic quality of the right hand. The flesh colour is reminiscent of Rubens, but not the handling. The chair is done simply but cheaply, the figure is badly drawn, and the white surplice is wholly unconvincing. The portrait was done by the painter of the Paracelsus at Brussels (No. 388).

401. ——***Christ on the Cross.*** A blackish picture with make-believe agony and somewhat theatrical

poses. Notice that the figure of Christ does not hang or drag down, the Madonna clasps the foot of the cross very reservedly, and the saint stands aloof and extends badly drawn hands. Even the little cherub is posing. A poor picture and much retouched. It hardly seems possible that Van Dyck could have done it. Doubtless his assistants did much of it.

404. ——***Entombment.*** A fairly good Van Dyck, with the figure of Christ well drawn, half rigid, and heavy in its feeling of weight. St. John and the angels are pathetic and the Madonna almost tragic. Of colour and handling one can say little, because the canvas is much restored, but it is certainly agreeable in colour, if not altogether harmonious. The types are slight and inclined to be merely pretty.

403. ——***The Descent.*** A large altar-piece, not so good as No. 404. The figures are academic and somehow suggest the eclectic art of the Bolognese. It is a weak affair and is much restored. Has it ever been suggested that these church pictures by Van Dyck were largely manufactured in his shop by assistants?

406. * ——***Christ on the Cross.*** After the manner of his work in the Munich Gallery (No. 825). It is the same subject and treatment, but this seems clearer, purer, firmer in the drawing and handling than the Munich example. No doubt inspired by the Rubens at Munich (No. 748) and by No. 313 in this gallery. There is another Van Dyck version in the Vienna Gallery and still another at Naples —this last example being very good.

405. ——***Portrait of Cæsar Alexander Scaglia.*** In Van Dyck's aristocratic vein, with aristocratic hands,

costume, and surroundings. An interesting picture, somewhat hurt in the face and hands. A replica of the picture is in Dorchester House, London.

892. ——***Equestrian Portrait.*** Imposing by its size and by the placing of the group riding straight out of the canvas. In Van Dyck's so-called Genoese style, with some depth and richness of colour and elegance of manner. But the work is not remarkable as drawing, the head being rather hard in the nose and brows and small in the eyes. The horse's head is no better done. Still, the work has some swaggering style about it that counts in the general result. It imposes and is imposing without being of the sterling quality that endures.

854. **Dyck, Anthony van, School of.** ***Boy in Red.*** It is not a bad portrait, but it is difficult to see why Van Dyck should be associated with it save for the air of it and the painting of the sky. Perhaps the pose is deceptive. It is very good in colour and easily done. It might have been painted by Cornelis de Vos. The bows and shoes are his, at any rate. Called a portrait of Charles II, presumably to associate the portrait still closer with Van Dyck.

682. ——***Portrait of Helene Fourment.*** A portrait, possibly of Rubens's wife, by some one of inferior skill in his school. Notice the dreadful column, the flimsy stuffs, and the smoky sky. Probably repainted, but never anything but a pretty bundle of affectation in both the painter and the painted. The head and bust here shown are to be seen again at Brussels (No. 798) under the name of Rubens.

407. **Dyck, Anthony van, and Jan Fyt.** ***Portrait of a Little Girl.*** There is nothing about it speaking for Van Dyck. On the contrary, there are indications of its being by Cornelis de Vos. It is rather cheap work—Fyt's dogs included. What dreadful colour!

540. * **Eyck, Hubert and Jan van.** ***John the Fearless.*** It is thought by some writers that this portrait is by Hubert van Eyck's own hand—Hubert, whose style was only guessed at a few years ago by assuming that he alone did certain portions of the much-restored St. Bavon altar-piece. The picture is more likely by some contemporary painter as is suggested in the catalogue. It is a masterful portrait, whoever is responsible for it. It has poise, command, and, for all its small dimensions, power. Notice the head, and if that seems a little hurt by retouching, notice the hands, the coat of arms, the sleeve, and the fleur-de-lis. Excellent work even though it be regarded as an old copy, which some may think it. The type appears again in the Brussels Gallery altar-piece (No. 515) and at the Louvre (No. 1002).

411. **Eyck, Jan van.** ***Madonna Near a Fountain.*** Though possibly not directly from Jan van Eyck's brush, it is in the style of his school. The drapery is perhaps a little too free in its foldings, the hands and face not certain enough in their drawing, and the handling (if we may judge by it) different from what we know in other Van Eyck pictures. It is a charming bit of colour, however. What beautiful flowers and foliage and what lovely brocade and angels' wings! It should be compared with No. 410. Somewhat retouched.

410. ——***St. Barbara.*** With a church back of her in course of building. The picture is a drawing in black and white with just enough of blue sky rubbed in to give suggestion. It was never completed, but nevertheless has great charm and beauty. If compared with No. 411, it will be found more angular in the folds of the drapery and more precise in the drawing all through.

412. ——***Madonna with Saints and Donor.*** It is an old copy, as the catalogue states, with the original at the Bruges Museum. Nevertheless, it should be studied by those who cannot go to Bruges, for it is a Van Eyck Madonna, and his style and method show in the colour, robes, and architecture. What robes they are! Notice that of St. Donatus at the right. And what wonderful truth of observation everywhere—in the figures, the columns, the floor, the background! It does not startle so much as the smaller Van Eyck panels, but it is the more wonderful that he could use this small, miniature style in a large picture and still make it hold together. The sentiment is quite on a par with the workmanship. But the copy, of course, has not the quality of the original.

Flemish School. See Netherland School.

132. **Foucquet, Jean.** ***Madonna and Child and Angels.*** The Madonna is supposed to be a portrait of Agnes Sorel. See the catalogue note. Part of a diptych, the other wing being in the Berlin Gallery (No. 1617). An interesting picture both historically and artistically. A little wooden and awkward, but very sincere, even in the red and blue cherubs surrounding the throne. The figure

of the Madonna is excellent in its outline drawing. Notice the jewelling of the chair and the crown.

150. **Francken the Younger, Jerome.** ***Martyrdom of St. Catherine.*** One will get quite as much art from this small picture as from the many large ones from the brushes of the Franckens in this same room. It has good colour and is right in drawing and brush-work, but the painting of all the Franckens grows wearisome on examination.

538. **French School (Northern).** ***Portrait of Philip the Good.*** A masterpiece for all its sharply outlined and pallid face, its high brows, and hollow eyes. It is something having dignity, character, and force about it. The blacks are beautifully handled (look at the hat and coat). What quality in the blue of the background! Notice that the work on the chain is not petty and miniature-like but rather broadly done and effective. The whole work is of the same character. There is a replica in the Louvre (No. 1003).

397. ——***Portrait of Philip the Good.*** It is perhaps an original work and not a replica or copy of Roger van der Weyden as the catalogue suggests. Certain things about it (the chain, for instance) look too surely and certainly done for a mere copy. But the throat and the whole head (noticeably the hair) have suffered from some retouching, which confuses matters and makes any judgment uncertain. The background also looks repainted.

171. **Fyt, Jan.** ***Eagles.*** With hard clouds, hard eagles, and soft rocks. This is about as poor painting as the Flemings of the seventeenth century produced. It is not good even for Fyt.

172. ——***Greyhounds.*** The dogs are realistic enough, but the picture is without grace of touch or charm of colour or beauty of form. It is a tortured attempt at realism. Look at the tree, rock, and dogs, all of the same material, and all done in the same way.

522. **German School (Augsburg).** ***Portrait of a Young Man.*** Too much cleaned and now a little flat, but there has been good work put into it. Look at the hands, the coat, the now hard hat. And the sentimental touch of the violet in the hand.

560. **German School (Rhine).** ***Portrait of a Lady.*** With all the family jewellery in evidence, but nevertheless of good report and of first-class decorative value. A little flat in modelling and somewhat sharp in outline, yet of great honesty and sincerity. And once more, how very decorative! Notice the lace work and the head-dress. And the black against the green. The picture comes somewhere near Seissenegger.

176 } **Giotto di Bondone.** ***Two Saints.*** Two small
177 } panels with regilded grounds and retouched figures that now lack in colour quality but still have some dignity and good drawing about them. They will hardly stand, however, as representative examples of Giotto.

181. **Gossart, Jan (Mabuse).** ***Ecce Homo.*** A mild and patient type of Christ and (for contrast) stared at by beast-like, repulsive people at the back. What a hideous face that of the man at the left! There is a fine colour effect. Notice the far architecture in dull white against the blue sky.

And what a note is given by the white cap on the figure at the right! The figure of Christ is posed and repeated somewhat like the Danaë (No. 156) at Munich. The catalogue puts it down as a workshop copy after Gossart, but that should not discourage you. It is a good picture.

263. ——***Portrait of a Man.*** Somewhat smooth in the surface, but it has life and vigour about it, with good colour. Formerly put down to the Netherland School, but it has now been promoted to do duty as a Gossart—presumably because of the hands and eyes. It is a very acceptable portrait.

848. ——***Portrait of Chevalier Jan van Eden.*** An animated and intelligent portrait done with some skill and care. It is put down to Gossart only tentatively, and will probably undergo another change with the next edition of the catalogue. In the meantime, notice that it has not the precision of drawing of a Gossart, that the lines of the face, eyes, and nose wabble, that the hands are weak and the cross and chain poorly done.

736. **Goyen, Jan van.** ***Landscape.*** It is rather better than is usual with Van Goyen. The colour and also the atmospheric effect are very good. There is the usual diagonal composition.

885. **Gysels, Pieter.** ***Fête in a Village:*** With a fine landscape and good colour in spots, but a picture not very well held together.

188. **Hals, Frans.** ***Fisher Boy.*** A rather bright, ill-drawn half-length with a good background of sea and dunes. The theme, the spirit, the badly drawn face, the work on the coat, the absence of hands, the colour, the dab and drag of the brush,

all point to Judith Leyster, a pupil of Hals, some of whose pictures for years have been passing under the name of Hals in European galleries. (See in the Amsterdam Museum, No. 1093.) Compare this work with the genuine Hals here (No. 674).

674. * ——***A Dutch Nobleman.*** A good Hals with much life and spirit. The head, cheeks, and jowl are very well modelled and the hair and costume excellent in texture. How easily and gracefully the loose costume is disposed, and what beautiful blacks! It is a forceful portrait, not flat, but with air about it. See how the coat of arms keeps its place in the envelope. The vivacity of the handling in glove and brownish border and pattern does not always give exact drawing but is sufficient. Hals frequently preferred a lively surface to an exact one.

836. **Heda, Willem Claez.** ***Dutch Breakfast.*** A mere surface effect with little sense of composition or of colour. It is all surface, realistic in a way, and calculated to split the eyes of the groundlings; but it will not stampede the judicious.

675. **Hobbema, Meindert.** ***Water-Mill.*** A grey Hobbema of rather better quality than usual, though done in the same mannered style as all his work. It makes a show, however.

819. **Jordaens, Jacob.** ***Study of Heads.*** An excellent study in colour, with some good modelling and painting, but Jordaens is not seen at his best in this gallery, save, possibly, in No. 844.

844. * ——***Meleager and Atalanta.*** A good piece of flesh painting and drawing by a painter who is not appreciated as he should be. This is strong, powerful modelling, with huge fleshly types and

brilliant colours to match. How luminous the flesh is! How well the hands and arms are drawn! What movement in the figure clasping the fine boar's head! This is robust art with grip and force about it. It is not graceful, charming, sweet, or pretty. It is not even suave in handling. On the contrary, it is harsh, almost rasping; but what truth and force there are in it!

790. **Koedyck, Isaac.** ***The Little Nurse.*** In the style of Pieter de Hooch, but even with the forged initials of De Hooch on the door it failed to carry conviction. It is a fairly good picture, but not up to De Hooch. Notice the lax drawing in the chimney, the plates, the windows, the figure.

203. **Leyden, Lucas van.** ***David before Saul.*** A fine bit of colour, and with drawing suggestive of Lucas van Leyden, though it is not too surely by him. No. 202 is better than No. 203. The three small panels (Nos. 204–206) approach Lucas and are very charming. Notice the costumes and the light and shade of the curtains. Also the very good colour of all the panels. They may be by Lucas, though the catalogue merely "attributes" them to him. Notice the angel in yellow against blue and white in No. 206—a peculiar colour combination of this painter.

884. **Lint, Pieter van.** ***Portrait of a Child in White.*** The painter is little known to fame, but the picture is certainly a creditable performance. The characterisation, the drawing, the whites, the handling are all good. We rave about an Infanta in hoop-skirts, but why not a word of praise for this Dutch child in white with the crazy little dog at the side? It might have been done by Cuyp, who was given to painting children in white.

294 } **Maes, Nicolas.** ***Portraits.*** These are two small
295 } heads that, having outlived their usefulness as Rembrandts, are now given to Maes. The old man, No. 295, should perhaps be changed once more and given to Eeckhout. See the Eeckhout as a Rembrandt in the Berlin Gallery (No. 828J). It has an affinity with this new Maes.

888. ——***Portrait of a Lady.*** A conventional affair, but showing good drawing, light, and colour. The figure is well placed, and everything about it, including column, curtain, and landscape, is quite right. But it is not an inspired or even a strong portrait.

Master of the Death of the Virgin. See Cleve, Juste van.

383 } **Meire, Gerard van der (the False).** ***The Way***
384 } ***to Calvary.*** A triptych. The central panel is
385 } well done, with some harsh drawing and free
* painting. Notice the heads in the procession, especially the one in the green turban in front of the head of Christ, and also the man with the stick. The landscape is also good, with a feeling for air and clouds. The group in the right panel is fine in robes and colours. The left panel is less interesting. It is a good work, but no one knows the worker. The attribution is tentative. Little is known about Van der Meire, either true or false. See also No. 386, under "Antwerp School."

5. **Memling, Hans.** ***Portrait of Nicolas di Sforzore***
** ***Spinelli.*** A fine portrait, finer perhaps in workmanship than the Van der Weyden, No. 254, but not so impressive. The pictures seem to agree in many ways, such as the drawing of the eyes, nose, mouth, and hands. Look at the painting of the cap and hair, the white at the throat, the hand, and

the coin held between the fingers. The landscape is charming and is done with the finest feeling and method imaginable. Various painters' names have been attached to this portrait, but Memling's name is perhaps as near right as any thus far brought forward.

778 } 779 } 780 } * ——***Christ Surrounded by Singing Angels.*** This is the large triptych from Najera, in Castile. It is of a remarkable size for the altar-piece painters of the Memling period and training to have produced, and the wonder is that he or his school could do anything at all with it. There is a Memling feeling present in the picture, and, though the angels have not the charm of smaller Memling representations, they are still very attractive in their upraised coloured wings and their bright robes on either side of the Christ. The composition is processional and formal, with a gold ground and clouds above and below. The angels with instruments or books, making music, vary not in type and only slightly in attitudes. One thinks of them in connection with the Van Eyck angels in the St. Bavon altar-piece. The robes are rich in colour and beautifully patterned; the hands and faces are well done, but the flesh-notes are now somewhat lead-hued. It is an important picture but not overpowering. It looks a little like the mighty effort of a miniature-trained painter to do a historical picture. Memling was surely helped in this work by collaborators. It is even questioned if he had anything whatever to do with it. But it is a notable picture, nevertheless.

252. **Metsys, Jan.** ***Healing of Tobit.*** The picture is in agreement with the works usually given to Jan

Metsys, but is not a remarkable performance, though done with some skill and good colour. See also, for the same kind of work, No. 871 by the same painter.

241 } **Metsys, Quentin.** ***Salvator Mundi and Praying***
242 } ***Madonna.*** Two panels that have been cleaned and retouched so much that they now have an enamelled quality in the faces. Some of the drawing is destroyed in consequence, but perhaps the colour has improved under the various scrubbings. It is certainly now very good. The sentiment is a little attenuated. The workmanship in the details of jewel-and-gold work should be noticed. Elsewhere there are other versions, as, for instance, in the National Gallery, London (No. 295). These may be old copies or replicas.

243. ——***Magdalen.*** It is fine in feeling and has good colour. The drawing and painting are a little queer in the hand and sleeve. Compare it with Nos. 241 and 242—neither of them now showing Metsys at his best. The figure indicates the influence of Italian art—possibly that of Raphael or Leonardo. This picture has been known as a replica and its genuineness has been questioned.

29. ——***St. Christopher.*** Said to be an early Metsys.
* It is not wholly in agreement with his other pictures in this gallery, though that may be due to changes that have come about through repainting. Notice the face and hand of the Child and the hands and legs of the saint for their unhealthy look of old repainting. Still the picture is rather fine in its hard drawing, the bulk of the saint is excellent, and the colours in the robes, sky, and sea are very good. The landscape (especially the sky and

clouds) is superb. For a similar sun and sea effect, see the right wing of the triptych (No. 107), by Bouts, in the Munich Gallery. It may prove suggestive. This picture was at one time attributed to Bouts, who probably had an influence upon Metsys.

245 246 248 ** ——***Deposition.*** A triptych with a Salome in the left wing and a St. John being boiled in oil in the right wing. This is declared to be Metsys's masterpiece and is a well-known work. It shows him still retaining the angular form and type of his Gothic training, but using larger figures and draperies, broader composition, wider landscape, as leading up to the style of the Italians of which he had become enamoured. It is a very important work, and needs careful study of the heads and hands, the figures and robes, the landscape, and the colour scheme. The figures are arranged in an oval or circle, with the form of Christ at the bottom of the oval and the line swinging upward at both sides. What a fine group! It has depth and body and movement. It sits back and keeps its place, every figure being just about right in placing and drawing. Almost everything in the central panel is about as it should be. The pathos and feeling of it are marked. Notice the women, especially the youngest one, at the back. The John is very beautiful in emotion and even the larger character at the left seems on the brink of tears. What a robe this man at the left wears! What robes they all wear! And what good hands and heads! How the man could draw! And what a superb landscape (including Golgotha and the distant hills and sky) he put in at the back! In the left wing notice the grace of the dancer and her

gorgeous dress, the splendour of those at the table, and the wall back of them with the cameo hanging upon it. What colour is here! The right panel does not seem so interesting as the left one. Figures of the two St. Johns in grisaille are on the reverse of the wings.

679. **Molenaar, Jan Miense.** ***Shooting Feast.*** With a good sky and landscape and the figures well grouped. It is done with some ease and skill.

390. **Neer, Aart van der.** ***Landscape with Moonlight.*** The moonlight very truly given on the water as in the clouds. The colour is sombre, but warm, and there is much feeling of heavy river atmosphere in the picture.

732. **Neer, E. H. van der.** ***The Visit.*** The dresses are, perhaps, too prettily done and the women have no force about them, but there is good colour in the picture. Much skill has been expended upon it.

325. **Netherland School (North).** ***Christ on the Cross.*** With much contortion and swirling of draperies, but strong in sentiment and very good in colour. What a fine Magdalen! What a wealth of colour about her! The present catalogue thinks it from the workshop of Cornelisz van Oostsanen. The former catalogue gave it to Scorel. And, after all, it may be nearer the workshop of Bles than either of the others.

564. ——***Portrait of a Man.*** A picture that has suffered much by restoration, but has something of respectability and even nobility about it still. The blacks now fight the crushed-strawberry ground, the flattened nose protests its injury, and the hands are not free from rheumatic joints. But such

things have happened many times in the old-time cleaning room, where pictures were cleaned with alcohol and repainted with almost anything that came handy.

527. ——***Resurrection of Christ.*** The drawing is not at all good and the figure of Christ with the aureole is not convincing. But what clear, bright colours go along with this indifferent drawing! And, again, what a good landscape!

517 } **Netherland School (South).** ***Madonna, Child,***
518 } ***and Donors.*** Not a wonderful Madonna in any way but a school piece of considerable merit. There has been some repainting, especially in the panel of the donors, where the hair of the man and his fur collar have been very obviously gone over. The donor types are earnest people. Thought to be by an imitator of Roger van der Weyden and Bouts.

545. * ——***Portrait of a Nobleman.*** A good portrait possessed of dignity and considerable nobility of presence. The workmanship is precise in the costume though there is odd drawing in the hand and ear. The colour is fairly good. By some one near Antonio Moro but hardly by him. From another angle of vision it seems French rather than Flemish.

253. * ——***A Canon of St. Norbert.*** A monk-like figure in white, with praying hands, red eyelids, and a fine, strong face. It is beautifully drawn in the eyes, forehead, cheeks, and hands. And what lovely white on grey-green! Put down to various masters—Memling, Van der Goes, a Van der Weyden follower—but the catalogue shows wisdom by holding to the general school designation. That is, perhaps, as near as present certainty can go.

569. ——***Christ Bearing the Cross.*** A work of brutal yet artistic power. Notice the push forward of the figures with the crowding and huddling of the group. The armour and costumes are superbly done. Said to be by a follower of Gossart or Metsys. But no matter. It is a good work.

547. ——***Frans Sonnius.*** Of much bulk and weight but over-cleaned and damaged. Originally this must have been a powerful head. The suggestion of power is still there.

537. ——***Portrait of a Man.*** There is an earnest, inquiring look in the sitter arising from his large, round eyes. There are also Memling hands, very well done, with a suggestion of body under the dark, fur-lined coat. That is about all.

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Orley, Bernard van. ***The Last Judgment.*** In the central panel is Christ in Glory, surrounded by a whirl of angels, and below are repeated circles and rows of the saved standing in the sky and on the earth. The wings carry out the circles of saints with a far swing. But the whole effect is a little too panoramic. While showing a drawing of the figure in all attitudes, it lacks colour and light. Of course, the figures are handsomely drawn, pose beautifully, and are thoroughly Italianised; but they do not mean much—not more than the pretty, trumpet-blowing angels in the sky, perhaps. The wings at the sides are in the same dull key of light and colour, and the figures have even more restlessness without the charm of line that some of the central nudes undoubtedly possess. A notable work, but its grasp was less than its reach. Injured somewhat. The heads of Melanchthon and Luther were painted in by a later hand.

521. ——*Mater Dolorosa.* The central figure of the Madonna is beautifully drawn in the face and hands, and somehow recalls the Singing Angels of the Van Eycks at Berlin. The green robe is surrounded by a gilded aureole. About the Madonna are grouped small, round pictures showing her different sorrows, remarkable for the way the little figures fill the circles. They are very well done in a miniature fashion and scale. Attributed formerly to Dürer and also to Altdorfer. The present attribution is questionable.

466. **Ostade, Adriaen van.** *The Smoker.* A small picture, but large in the drawing and broad in the painting. What good light, air, and colour!

64. **Patinir, Joachim.** *Flight into Egypt.* A signed work by Patinir that is authentic beyond doubt and should be accepted in measure as a criterion of his landscape work. The landscape is of much interest. The figures in it are small, but they are probably by Patinir, too. See the note on No. 47, under David.

696. **Pourbus, Pieter.** *Gillis van Schoonbeke.* A strong head and a very good portrait. One wonders if it belongs to Pourbus. Compare it with the other examples here by Pourbus. It agrees with its companion piece, No. 697, but hardly with No. 698 or No. 699.

838. * **Prévost (or Provost), Jan.** *Martyrdom of St. Catherine.* With some fine types and strong bits of painting. What a head and head-gear those of the executioner, or, for that matter, those of the saint! Notice the little scene far up at the right, with the kneeling figure of St. Catherine and the lightning out of heaven. A work of some power

for all its minuteness. The distant architecture is ornate. St. Barbara in grisaille is on the reverse of the panel.

293. **Rembrandt van Ryn.** ***Portrait of a Woman.*** The portrait is that of Rembrandt's wife, Saskia, in a pose and costume similar but not identical with those in the Saskia at Cassel. The colour and light-and-shade are quite different—this picture being the duller of the two. The drawing and handling are not Rembrandt's. It is thumbed in places and darkened in the shadows, as though the surface had been gone over many times with a hesitating and ineffective brush. This is noticeable in the face, neck, and hair. Again the colour of the dress, the high lights on the bracelet, necklace, and earring, the handling of the feather or hat or background, the drawing of the hands are all foreign to Rembrandt. It is likely that it is a variation of the Cassel picture or a copy of the Tours picture made by some pupil or follower.

705. ——***Portrait of Eleazer Swalmius.*** A dull person for a sitter and a rather heavy portrait in consequence. It is prosaic for all its semblance of life. A little narrow in the eyes and woolly in the beard, but the head is well set in its envelope. The figure is right enough and the hands are really very good, but there is little about the picture that Bol or Backer could not have done. It is not the best of Rembrandts.

887. **Ribera, Jusefe (Lo Spagnoletto).** ***St. Joseph.*** A fair Ribera although it seems rather more pretty than one expects from such a source. There is no rasp about the brush and the hair and beard are soft and fur-like.

358. **Rombouts, Theodor.** ***Card-Players.*** With a suggestion of Caravaggio about it. Formerly attributed to Valentin.

305. * **Rubens, Peter Paul.** ***Last Communion of St. Francis.*** A large altar-piece in the middle style of Rubens. Possibly the composition was influenced by Domenichino's Last Communion of St. Jerome. It has not Rubens's full complement of colour-splendour, and was perhaps kept down in hue to suggest the grey of cloistral life. Rubens here put forth considerable thought, feeling, and sentiment in a quiet manner, without blare of reds and golds or great elegance of costume. The light is strongest on the St. Francis, and at the top is a repeated burst of light coming from heaven, which is opening to the dying saint with the whir of angel wings. It is a double composition and the angels at the top are by themselves. The picture was an altar-piece done for the Récollet Church in Antwerp in 1619. It is now somewhat injured. Fromentin wrote about it with enthusiasm, but Sir Joshua Reynolds was disgusted with it.

314. ——***The Trinity.*** The picture is too badly injured and presents too disagreeable a surface for Rubens. It has experienced many vicissitudes and is much the worse for wear. It was probably a workshop picture to start with.

709. ——***Venus Frigida.*** It is assigned to the early time of Rubens, but it does not show his handling at any time. The picture was enlarged at the top and on the left side in the eighteenth century, and at that time it was probably all gone over and the original surface changed. That would account for

the look of the hair, the red and white drapery, the high lights on the back, knees, and feet, the drawing of the right hand—all of them unlike Rubens. The landscape is by a different hand again. The picture still has some charm.

312. ——***Madonna of the Parrot.*** This picture is thought to be an early Rubens from its colour and general Italian air, but is possibly not by him at all. It is perhaps by the painter of No. 878A at Vienna—Gerard Seghers. It is very different from Rubens's early work in the hair, the sleeve, the foliage of the trees. Again it is a little sweet, somewhat puffy in the hands, and too warm in colour for Rubens. Compare it with No. 298 here. It is more than likely to have been done by Seghers.

299. ——***St. Theresa Praying for Bernard of Mendoza.*** This is too badly drawn for Rubens, no matter how late the date of its doing. Look at the face, figure, and hands of St. Theresa for their poor drawing. It has been much restored, but was originally only pupils' work—school work.

298. *** ——***Adoration of the Magi.*** Painted in 1624 for the Abbey Church of St. Michel, Antwerp, for which it was properly adjusted as to size. Here, in the gallery, one cannot get far enough away from it to see it rightly. The student should go to the Antwerp Cathedral to see the Ascension by Rubens, on the high altar, and there get an idea of how well fitted were Rubens's large pictures to the huge Flemish churches. This is a well-composed picture as regards the centralising of the interest by light and colour. The eye falls first upon the kneeling king, then shifts to the objects

of his interest (the Madonna and Child); then travels up to the left by the negro king and down again to the king in red, making the complete circle. The picture is right in its drawing and perfectly painted. It is on wood, and one can still see Rubens's handling in it. The colour is magnificent. Notice the robes of the kneeling king, the huge negro in green, the king in red, the figures on the camels at the back, and the blue sky. And what a majestic Madonna! The scene is a pageant that was just as acceptable material to Rubens as to Paolo Veronese. This is an excellent as well as a famous Rubens and should be closely studied. It is one of the best of his large pictures. Done, according to tradition, in a matter of two weeks.

306. ——***Education of the Virgin.*** A pretty conceit but not of the kind that Rubens cared much about. The handling of the Madonna's head, hands, and dress are not in his best style, and the cherubs are almost like Boucher's in their airy lightness. Rubens was usually more substantial than this. It is possibly a workshop piece prettified by later restorations. Notice how badly the faces and hands have been repainted.

781. ——***The Prodigal Son.*** It has some rather precise drawing and handling in it, and in its accuracy and knowledge of animals and landscape is something of a commentary on the badly drawn buildings, beasts, trees, and skies usually put down to Rubens, as, for examples, in the National Gallery, London (No. 66), the Wallace Collection (No. 62), and also in the Brussels Gallery (No. 391). It is well done and quite worthy of Rubens.

708. ——***A Nobleman.*** This portrait is possibly by Rubens, but it is done in a perfunctory way. He cared none too much about it. It is on wood but not in good condition, for the background has been repainted and dragged forward on the head and figure.

300. * ——***The Dead Christ.*** A triptych of considerable tragic power in the central panel—the wings being weaker pupils' work. The figure of Christ is powerfully constructed and sags heavily. The dead weight is forcefully suggested and the foreshortening well given. The surface of the figure has been hurt by cleaning and repainting, as also the Madonna and Child in the left wing and the St. John in the right wing. It seems almost impossible to find a large Rubens with its original surface unflayed and free from repainting. Look at this picture from across the room and notice the graceful arch composition formed by the three panels. It still has beauty of form and colour. Figures in grisaille on reverse of wings.

297. * ——***Christ between the Two Thieves.*** A picture usually known as Le Coup de Lance, painted for the Récollet Church, Antwerp, in 1620—a well-known Rubens. Fromentin thought it incoherent and not well held together, which is measurably true; but it has splendid dramatic power and some wonderfully realistic details—the dreadful spear thrust, for instance. The stillness of the figure of the Christ, as compared with the contorted agony of the thieves, is well given, while the Magdalen and the group at the right of the Madonna are separate and distinct touches of pathos. It is a composition of power, but, as Fromentin says,

loosely put together. The figures at the left of the Christ drop out of the composition—are not held to the others. Just so with the group of women. They are apart from the figures on the crosses. Of course, the picture is harmed by being seen so close to view, and, as is usual with such large works, it has been restored. Originally it must have been worked upon somewhat by pupils. The hands are rather bad in places, the grey horse is odd in drawing, and the St. John is a make-believe. Look at the Magdalen! She is the one lovely bit in the picture.

313. ——***Christ on the Cross.*** It is a lofty conception of the lone Christ on the Cross but hardly has the singleness of purpose and intensity of the Munich picture of the same subject (No. 748). Both of them are early pictures and both of them show reddish-brown flesh shadows. This one has some school work in the accessories. The sky looks lead-coloured and is perhaps discoloured, as also the figure. The work of a restorer or re-painter is apparent. Another version in the Wallace Collection (No. 71).

307. ——***The Doubting Thomas.*** A triptych with a figure of Christ in the centre panel and donors in the side panels. The cheeks of the Christ are retouched and prettified and the figure cleaned too much. Fromentin evidently doubted this picture in exclaiming: "This a Rubens! What a mistake!" He was, perhaps, impressed by its softness and slippery facility. It is probably genuine enough, but has been injured, and was not originally a picture of much force. The donors are an odd pair; the man is rather good, the woman apparently by

a different hand. Armorial bearings on the reverse of the wings.

319. * ——*Pietà.* A small, sketchy picture in fair condition and well done. The foreshortened figure of Christ is masterful, and the robes of the women make up a fine scheme of colour. The whole arched group is excellent. As for the landscape, it was possibly done by another hand than that of Rubens, though there is no certainty about this. Another version at Vienna (No. 829).

766. ——*Landscape.* A sketch in grisaille that is worth study to see how Rubens started a landscape. It is a different affair, even at the start, from the landscapes by Wildens, Van Uden, and others that are usually laid at Rubens's door.

706. ——*Portrait of Kaspar Gevartius.* A little frail in the head, and the accessories do not help the portrait any, but there is some good work about it. Too much cleaned.

715. **Ruysdael, Salomon van.** *The Ferry.* With niggled foliage and a further demonstration of the diagonal-composition habit, but with a good sky and distance. A very good picture for Salomon van Ruysdael.

[804 886] **Siberechts, Jan.** *Water Views.* Landscapes that are done with harsh, ill-drawn realism that nevertheless has a certain force about it. They do not, however, improve on acquaintance.

257 260 **Simone Martini.** *Crucifixion, Descent, Annunciation.* Four small panels, hurt by regilding, but still beautiful in the angel and the central groups so tragic in power and right in colour. What good grouping in the Crucifixion! What handsome cos-

tumes and haloes! What an intense Magdalen! Other portions of this work are in the Louvre (No. 1383) and Berlin (No. 1070A).

339. **Steen, Jan.** ***Rustic Scene.*** Neither this picture nor No. 338 discloses Steen as the fine painter he really was. They are perfunctory pot-boilers yet show touches here and there of skill and delight in handling the brush. No. 338 is rather pretentious in theme.

345. **Teniers the Younger, David.** ***Drinkers.*** With an atmospheric landscape and a luminous sky at the back. Nos. 346, 348, 726, and 727 are other examples of this painter's brush-work and colour —the first two with good air and light.

349. **Terborch, Gerard.** ***The Mandolin Player.*** The picture should be accepted with reservations. The columns at the back, the rather crowded composition, the youth at the right, the lady's hand, the table-cloth, the red chair suggest some imitator or follower of Terborch. It is fairly well done, but it lacks Terborch's refinement and his personal touch. The catalogue merely "attributes" it to Terborch.

357. **Titian (Tiziano Vecellio).** ***Bishop of Paphos Presented to St. Peter by Pope Alexander VI.*** A supposed early Titian with a stiff, inadequate figure of St. Peter in restless drapery and with awkward movements. The Pope is a little pallid and washed out, and even the flag is thin in colour. The water at the back is the best part of the picture. It has never been thought one of Titian's masterworks.

399. **Velde the Younger, Willem van de.** ***Calm Sea.*** It is a repetition of his cannon-shot effect but here

with rather poor results. The conventional dark of the foreground is too much. The sky also is rather heavy. The ships and sails are fairly well done. The Cappelle (No. 766) is the better picture of the two.

661. **Vos, Cornelis de.** ***Portrait of a Lady.*** Had it been catalogued as an over-cleaned Rubens, it might have been accepted as such, which is to say that it is very much in the Rubens style. Attributed by some critics to Van Dyck. It has been much rubbed and scrubbed. See also No. 660.

77 } **Vos, Martin de.** ***The Pelletiers Triptych.*** It is
78 } weak and rather pretty work, as one may see in
80 } the central figure of Christ, but there is considerable skill in it. The drawing in hands and feet and figures is right enough, and so, too, are the colours, but neither has enough intellectual grip to command admiration. Figures in grisaille on the backs of the wings.

662. **Vries, Abraham de.** ***Portrait of Simon de Vos.*** A picture with a catching smirk on the face that makes it popular, but it is not such great art as its popularity might imply. The blacks are inky and shadowy, and the hair is tousled after the manner of artists of the time, but has a light, fluffy quality to it. There is a surface polish about it that is deceptive. The hand and face are much cleaned. Put down formerly to De Vos as his own portrait. See the catalogue note on the attribution.

396. * **Weyden, Roger van der.** ***Annunciation.*** Given with purity, clarity, and simplicity in its conception and handling. Notice the drawing of the angel's

wings or even the window-frames for simplicity and accuracy. The figures are lovely in sentiment and, with the bed and canopy, make up a fine piece of colour. And the lilies in the vase—how charming they are! How well they go with and supplement the white angel with the blue shadows on the white! There has been much speculation as to its painter. See the different attributions in the catalogue note. It is a little too slight for Roger.

254. ** ——***Portrait of Philippe de Croy.*** A portrait of great truth, tenderness, and even power. It would be hard to go beyond it among the Netherland Primitives for clean-cut method and noble characterisation. Notice the praying hands, the fine eyes and mouth, the forceful chin, the hair over the forehead. How beautifully the beads are done, or the little gold chain, or the purple coat! It is a masterpiece of the first quality. It is useless to guess at its author. It corresponds in a general way to the Charles the Bold at Berlin (No. 545), but there is no certainty that Van der Weyden did either of them. It passed as a Van der Goes for some years, and an argument might be made for its being a Memling. But no one knows positively about it. Every one ought to know, however, that it is a great portrait in little. See the decorative coat of arms on the back of it.

393 } 395 } * ——***Triptych of the Seven Sacraments.*** The Crucifixion (with the cross in the church) is shown in the centre panel. There is fine sentiment about it with rather pathetic figures. The folds in the drapery are angular, but the figures have form and presence, and there is much beauty of colour

in the robes. Notice the high altar and the angel in green with the message. And notice also the drawing, the light, and the feeling of space in the church. The left wing is a Baptism with some good portrait heads a little damaged by retouching. Again, there are fine robes, graceful little angels, and rich colours. The right wing is of the same general character. The seated figure reading in this wing is like the Magdalen in green in the National Gallery, London (No. 654), there put down to the School of Robert Campin. Graceful angels with scrolls as in the left wing. The whole triptych was once assigned to Jan van Eyck, but it certainly belongs to the School of Van der Weyden and was possibly, but not probably, done by his own hand. It may be a contemporaneous copy.

500. **Wouwerman, Philips.** ***Horsemen Resting.*** A simply composed picture with very good results in colour. How much better than the average white-horse Wouwerman!

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